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Salome and Serva Padrona Restored To Metropolitan

Company of 105 Remains Same Size as Last Year—Sponsors Named for Tours to 12 Cities

EDWARD JOHNSON

With the personnel remaining at 105 artists, several changes are recorded from last year's Metropolitan Opera singers, it is revealed in the newly-issued 1942-43 prospectus. General Manager Edward Johnson has retained eleven of last year's debutants, two new conductors of the previous season and two stage directors who joined the company at that time.

The company expects to fulfill engagements in 12 cities on its annual Spring tour. Although travelling arrangements are subject to war conditions, the company has been assured by government officials that the tour is considered part of the nation's morale program and should be carried out.

Additions to Repertoire

The prospectus also discloses that Richard Strauss' Salome, not heard in three seasons, will be restored, probably with Lily Djanel and René Maison in the principal roles. Pergolesi's La Serva Padrona, heard in the 1934-35 season, is also to be revived. Restorations previously announced will bring the number of novelties to ten for the season. The repertoire lists 56 works including 10 Wagnerian music dramas; nine Verdi works; three by Richard Strauss; three of Mozart; four by Donizetti and three by Puccini.

Of the thirteen new singers, nine are Americans. Debutants of the season will include Doris Doree, Frances Greer and Lillian Raymondi, sopranos; Hertha Glaz and Margaret Harshaw, contraltos; Jacques Gerard and James Melton, tenors; Walter Cassel, Osie Hawkins and Martial Singher, baritones; and Lorenzo Alvary, bass. Cesare Sodero and George Szell are the new conductors; and Angelo Canarutto joins the musical staff.

Four of the artists listed will not appear, being members of the armed forces. These are John Carter and Elwood Gary, tenors; Clifford Harvuot and Arthur Kent, baritones.

Fifteen artists of previous years are not listed. These are Muriel Dickson, Susanne Fisher, Dusolina Giannini, Rose Pauly, Elisabeth Rethberg (who announced her retirement), Grete Stueckgold and Jean Dickenson, sopranos; Kathryn Meisle, contralto; Jussi Bjoerling, Jan Kiepura, Anthony Marlowe, and Tito Schipa, tenors; Carlo Morelli, baritone;

(*Please turn to page 7*)

San Francisco Opera Closes After Excellent Attendance

Opening Night Draws Brilliant Throng to Gala Aida—Pons Scores in Fille du Regiment—Other Features Applauded

SAN FRANCISCO.—Successfully launching the San Francisco Opera Association's wartime season with Aida on Oct. 9, General Manager Gaetano Merola was also scheduled to conduct the final performance of the regular subscription series on Oct. 30. Rimsky-Korsakoff's Le Coq d'Or was the last of the season's works to be introduced at this time, with a cast including Josephine Antoine, Salvatore Baccaloni, Elizabeth Wysor, Thelma Votipka, Douglas Beattie and Alessio De Paolis.

Merola opened the season before a brilliant audience that completely crowded the War Memorial Opera House. The place was sold out, and the assemblage was a resplendent one, despite wartime restrictions on gas and tires.

The general manager had wisely chosen Aida as a tried pageant piece to launch the twentieth season of local opera. In the title role was Stella Roman, giving a convincing and vocally powerful performance. Bruna Castagna's Amneris was regal, passionate and opulent of voice. Frederick Jagel's Rhadames was a distinct achievement. Robert Weede was heard to advantage as a dramatic Amonasro. Ezio Pinza, in particular, made Ramfis vital and dominant, and sang with richness of tone. In supporting roles were Thelma Votipka, Lorenzo Alvary and Paul Walti. The work moved spiritedly under the Merola baton.

GAETANO MEROLA

The second performance, on Oct. 12 was Donizetti's La Fille du Regiment with Lily Pons, Salvatore Baccaloni, Raoul Jobin and Irra Petina as principals under the direction of Pietro Cimara. Looking the part of the *vivandière*, Miss Pons was in good vocal form and acted with captivating charm. Baccaloni delights in the role of Sulpice and without him the old work might have creaked somewhat. The others played important parts, as did Mr. Cimara in making the production an admirable one. The staging was spirited, the costumes colorful.

Other performances scheduled were The Bartered Bride, in English, on Oct. 16; Carmen with Petina in the name role, on Oct. 19; Lucia with Pons, on Oct. 18; a repetition of Daughter of the Regiment, on Oct. 22; Faust, on Oct. 21; L'Amore dei Tre Re, Oct. 23, with Jean Tennyson, Kullman and Pinza, conducted by Italo Montemezzi, the composer; Johann Strauss' The Bat, in English, Oct. 26; and A Masked Ball, Oct. 28. Reviews will be published in a later issue.

Passing of Stock Saddens Chicago As Music Year Begins

Gallo Forces List Gala Offerings for Opera Series Opening November 7

By RENÉ DEVRIES

FORTUNE GALLO

CHICAGO. — Five operas will be sung in English during the 32nd season of the Chicago Opera, which opens at the Civic Opera House on Nov. 7 with Delibes' Lakmé and a cast headed by Lily Pons. The first subscription performance, on Nov. 9, is Rigoletto, with Josephine Antoine, Jan Kiepura and John Charles Thomas.

The operas in English announced are Martha, Secret of Suzanne, The Tales of Hoffmann, Haensel and Gretel, and The Barber of Seville. Other works to be heard are: in Italian, Aida, Boheme, Cavalleria Rusticana, Pagliacci, Lucia, Rigoletto, Tosca, Traviata, and Trovatore; in French, Carmen, Faust, Mignon and Manon; in Polish, Halka; and in German, Lohengrin.

Ruth Page will be ballet director of the Chicago Opera Ballet and Patricia Bowman, of Ballet Theatre and the Mordkin Ballet, prima ballerina.

Chicago Mourns Frederick Stock

All Chicago is mourning the passing of Frederick Stock, who had just begun his 38th year as conductor of the Chicago Symphony. It realized that he was in a great measure responsible for the continuance of our orchestra during these perilous times, when others have had to disband. (*Turn to page 8*)

(Stock obituary, page 9)

BRUENNHILDE'S ARMOR GOES TO WAR.

Helen Traubel, who turned over her helmet, shield and spear, used in the Metropolitan's performances, hopes it will be against the Siegfried Line. Dorothy True, left, A.W.V.S. salvage chairman for Greater New York, and Mrs. Ethel S. Nathanson, center, chairmain for Manhattan, accept the 17 lbs. of tin, aluminum and copper. Adrian, of Hollywood, has been commissioned to create new armor of non-priority materials for Miss Traubel. The soprano recently was made an honorary member of the Royal Canadian Army before 10,000 soldiers at Toronto, where on Oct. 8 she appeared in Massey Hall and sang at an army station. Miss Traubel won added cheers when she distributed 12,000 American cigarettes.

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November 1, 1942
Sixty-Third Year

"VICTORY!" Slogan Raised WITH MUSIC

SERVICE MEN AT NEW YORK'S STAGE DOOR CANTEEN HEAR ARIAS sung by Kurt Baum, Metropolitan Opera tenor. Mr. Baum, who opened his season singing with the Montreal Grand Opera, returns there on Nov. 8 as soloist in Beethoven's Ninth Symphony under the auspices of Les Festivals de Montreal. He tours New England and the Middle West before rejoining the Metropolitan.

Metropolitan Artists to Give Excerpts at Army Camps

Members of the Metropolitan Opera Association, with Erich Leinsdorf conducting a 60-piece orchestra, will appear at Camp Joyce Kilmer, New Brunswick, N. J., and Lakehurst Field, N. J. Opera excerpts will be sung without costumes and scenery. The appearance of the ensemble, on Nov. 10 at New Brunswick and Nov. 17 at the aviation field, will be in cooperation with the USO-Camp Shows.

The first group will include Jarmila Novotna, Marita Farell, Doris Doree, Margaret Harshaw, Charles Kullman, John Garis, Walter Cassel, Osie Hawkins and Leonard Warren. For the second program the company may include Lucielle Browning, Hertha Glaz, John Gurney and Mack Harrell, as well as several of those listed for the Camp Kilmer program.

A change in the plans of the New York Philharmonic-Symphony Society resulted in a postponement of the Oct. 27 concert at Camp Kilmer to Nov. 19. Artur Rodinzki will conduct.

Rethberg Quits Metropolitan After 19 Years

Elisabeth Rethberg, for 19 years a leading dramatic soprano with the Metropolitan Opera, has announced that she will not appear with the company this season. Most of her 10 appearances last year were in Mozart's Marriage of Figaro. She also sang the title role in Aida, Desdemona, Elsa, and her first Brünnhilde in Siegfried.

Mme. Rethberg came to the Metropolitan in 1922, after singing leading roles at the Dresden Opera, making her New York debut as Aida. She created the title role in Richard Strauss' Opera, Die Aegyhtische Helena, in the Dresden world premiere, and has also sung at Covent Garden.

Her repertoire includes French, Italian and German roles. In 1940 she became an American citizen, with Borough President Lyons of the Bronx officiating.

Zinka Milanov, returning to the company after a year's absence, is expected to sing many dramatic roles this year. Stella Roman, also a dramatic soprano, appeared with the company last season.

At the Metropolitan it was stated that although no contract has been signed with Mme. Rethberg, negotiations are in progress with her representative. Mme. Rethberg refused to comment on her withdrawal.

Indianapolis Symphony Plans Concerts for Bond Drive

INDIANAPOLIS, IND.—Carrying out his conviction that symphony orchestras must join more closely than ever before in the daily lives and moods of people, Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, has scheduled, in addition to the subscription concerts, whose programs will not change in type, a number of unusually popular "pop" concerts, some of them directly allied with the sale of war stamps and bonds.

On the orchestra's schedule for the first month are the opening pair of Saturday evening-Sunday afternoon subscription concerts, Nov. 7 and 8; the second pair, Nov. 21 and 22, with Richard Crooks as soloist; a Thursday evening Pop concert on Nov. 12 featuring Rudolph Reuter, pianist; a Young People's concert Nov, 28, and at least three out-of-town events.

A program will be given in Fort Wayne, Ind., on Nov. 18, under the auspices of Mrs. W. Clyde Quimby, and with Abram Chasins, pianist, as soloist, for the benefit of the recreation funds of military camps near that city.

The orchestra is co-operating with USO-Camp Shows in arranging concerts for camps in cities near their tour stops.

WPB Speeds Instruments

The War Production Board has amended its previous order and released stocks of 27 kinds of instruments. Manufacturers are now permitted to sell directly to the Army and Navy for the use of bands.

Menuhin in London for Concerts

LONDON.—Yehudi Menuhin, violinist, will give a series of concerts for American and British troops during his present concert tour, which includes appearances in this city.

Conrad Thibault Sings at Statue of Liberty

Conrad Thibault, baritone of radio and concert, on Oct. 28 sang at the ceremonies on Bedloe's Island, N. Y., commemorating the fifty-sixth anniversary of the Statue of Liberty. His program included his own work, A Soldier of DeGaulle, and was shortwaved to France.

Mr. Thibault, following his Town Hall, New York, concert this afternoon (Nov. 1) will leave for Norfolk, Va., for a recital on Nov. 11 at Blair Junior High School. On Nov. 20 he will be heard in Boston. On Oct. 29, Mr. Thibault opened his season at Milwaukee Auditorium. He is continuing his two weekly radio programs. Alderson Mowbray is his accompanist.

Lotte Lehmann Granted Privilege to Travel Freely by U. S.

Lotte Lehmann, Metropolitan Opera soprano, long a loyal resident of the United States, has been granted a change in status from the "enemy alien" classification by the Department of Justice and is thus permitted to tour without reporting to Federal authorities. Mme. Lehmann was obliged to register as a German although a citizen of Austria, because of the Anschluss, when the 1940 alien registration act was passed. She was naturalized in Austria in 1921 and in 1938 applied for American citizenship.

Margaret Speaks, Duo-Pianists Aid War Work Headquarters

Margaret Speaks, soprano, and Celius Dougherty and Vincenz Ruzicka, duo-pianists, give a joint program on Nov. 10 at Christ Church, New York, for the Rev. Dr. Ralph Sockman's War Work Room. Miss Speaks will sing with two-piano accompaniment. She is now on tour in the South. Next month she resumes her radio program, Voice of Firestone, after a brief vacation. All three artists have been heard at the Stage Door Canteen, New York.

Kenny Baker Tours Camps

LOS ANGELES.—Kenny Baker on Sept. 14 left for a two-week tour of Army camps under the auspices of the Victory Committee. The young tenor will be heard at Camp Robinson, Little Rock, Ark.; Camp Wolters, Sheppard Field, Fort Sill and many others.

R. N. C.

Kurenko to Give Benefit Recital

Maria Kurenko gives her first New York Town Hall recital of the season on Nov. 13. The concert will be for the benefit of the American Russian Committee for Medical Aid to the U. S. S. R. Ivan Basilevsky will be at the piano.

Metropolitan Aids Salvage Drive

Iron grills which covered windows on the southeast corner of the Metropolitan Opera House since 1883 have been donated to the national scrap salvage drive. They weighed 6,200 pounds. Steel partitions formerly used in part of the building by a banking institution also contributed 11,240 pounds of metal.

Pvt. Steven Kennedy Opens Season at Watertown

WATERTOWN, N. Y.—Pvt. Steven Kennedy, American baritone, now at Pine Camp where he has been singing for his fellow soldiers and in the revue, opened the concert season here on Oct. 9 in the Hotel Woodruff. The baritone was in notable vocal estate and his well-chosen program won him an ovation. Arias by Bach, Massenet and Diaz, were followed by Lieder of Erich Wolff and Grieg, Poulenc's La Belle Jeunesse and songs by Richard Hageman, Landon Ronald, Kenneth L. Smith, May H. Brahe, Walter Golde and others. Encores were numerous and included Song of the Vagabonds by Friml, Spirituals and Jonson's Drink to Me Only with Thy Eyes. Marion W. McLaughlin was at the piano.

Pvt. Kennedy as a member of the camp revue also appeared here when the performance brought $3,000 for Army and Navy Relief. It was given for three weeks at camp and also presented twice in Canada. On Oct. 20 a camp program was broadcast over a transcontinental network and short-waved to Europe.

•

Emanuel Vardi, violist, enlisted in the U. S. Navy on Oct. 14 with the rank of Musician, First Class, and is attached as first violist to the Navy Symphony Orchestra, Lieut. Charles Brendler, conductor. Mr. Vardi, who was a member of the NBC Symphony, will be permitted by the Navy to give his New York recital on Nov. 16.

•

Pvt. John Creighton Murray, violinist, on Oct. 20 stepped from the ranks at Camp Joyce Kilmer to join Felix Knight, tenor, and Mary Van Kirk, contralto, in a program under the auspices of USO-Camp Shows.

Sees Guaranty of Victory in Russia's Music

"Indomitable courage" and a will to survive guaranteeing the eventual victory of the Russian people are seen in that country's music by William A. Caldwell, columnist of the Bergen, N. J., *Evening Record*, after hearing a performance in New York of the Shostakovitch Seventh Symphony.

This excerpt is reproduced as a typical example of the extraordinary reactions of hearers to the most discussed work heard in many years: "After Toscanini had lashed the orchestra to the really tremendous climax of the thing, I think that every one in the hall must have turned to his companion (I know I did), and said: 'How in the devil can you lick a people capable of turning out music like that?' Hearing what we take to be the voice of Russia in Shostakovitch's raging strings and chanting brass, we know that we have heard a hymn of indomitable courage and the will to be; we know that Nazi Germany with its pothouse ditties cannot match this integrity; and, as if the Second World War were a sort of meistersingers' festival, we lay another dollar on the Soviet to win."

Berlioz: FOUNDER of ROMANTICISM was MASTER of the MACABRE

By DR. PAUL NETTL

BERLIOZ, AGED 28,
at the time of his residence in Rome, from a study by M. Signol. The composer in 1831 embarked on the prescribed 3 years' sojourn as winner of the Prix de Rome, but returned in 1832.

Somebody asked recently whether knowledge of the life and character of Beethoven and Mozart was necessary for the proper understanding and appreciation of their works. Some listeners said "No," others passionately said "Yes," I, myself, agreed with the latter. We obtain much more insight into the nature of Beethoven's symphonies if we know something of the eternal struggle of the composer with the hostile powers of fate; if we know how deeply he was devoted to the ideals of German philosophical idealism and to the principles of freedom.

A knowledge of the memoirs and letters of Berlioz, filled as they are with esprit and humor, enables us better to understand this great romanticist among the musicians, whose dramatic symphony, Romeo et Juliette, was given recently by Toscanini in New York. His writings are full of grotesque paradoxes, delight in the piquantly bizarre and biting irony.

Paradoxical indeed was the youth and early education of Berlioz. Like Hugo Wolf, with whom he has many traits in common, he was no model pupil, and, similarly, his father was not convinced of his genius and forbade him to study music. Young Berlioz then for a time chose the study of medicine. Perhaps many an aspect of his character, above all, his frequent cynicism, may be explained only as derived from the point of view of the medical student, who criticizes life according to the experience gained at the dissecting table.

CHERUBINI, with whom Berlioz did not see "eye to eye."

Sometimes, in his memoirs and letters, we run across the most mysterious experiences, which remind us of E. T. A. Hoffmann, of Balzac or of the scurrilous Gustav Meyrink.

Love of the Macabre

Once in Florence, in 1831, in the grip of melancholy, he saw, in the cathedral there, a group of priests and torchbearers going to a funeral. He followed the procession to a ghostly house and into a death chamber; secured admission and saw the dead person, a beautiful young woman with her newborn child. In a kind of love paroxysm he fell upon his knees, seized the hand of the dead beauty and kissed it passionately, and then, deeply affected, left the house. One cannot help thinking of this incident when one hears the funeral march in Romeo and Juliette, with the Gluck-like theme, *"Jetez des fleurs pour la vierge expirée."*

Spectral grotesqueness side by side with classical beauty, irrationalism side by side with perfection—that is the Berlioz in whom French romanticism finds its most complete expression. Everything is tensely directed toward the superlative. Berlioz has been called the creator of the modern orchestra, and this accomplishment is a miracle. For Berlioz, who played neither piano nor violin, but only to a certain degree the flute or, a little, the guitar, created an orchestra in which all the genii of tonal magic attempted to express themselves.

A Self-Taught Master

No one pointed the way for him into this wonderland, not even Reicha or Lesueur, his teachers. He recognized no authority, and even derided the chief Parisian musical authority, Cherubini. When he came in contact with the latter for the first time in the Conservatory, and Cherubini wanted literally to throw him out, there ensued a wild chase of the two around the great library table! He hated Cherubini, but adored Beethoven, Mozart and Weber. The general admiration of Berlioz began in Germany. He wrote: "In France I have found only abuse and stupidity." One is struck immediately with the parallel with Heine, who said just the opposite about France and Germany, and for that and many other reasons, has much in common with Berlioz.

But many of Berlioz's superlatives are to be traced to the high tension under which the composer lived his whole life long, and which in the last analysis was the expression of the neurosis peculiar to the times. He had succumbed to the malady of his century, that deep nostalgic melancholy which we find also in Balzac, Victor Hugo and Heinrich Heine.

Berlioz tells under what tension he wrote his "dramatic symphony." It lay in the character of romanticism to mix forms and techniques—in this case, vocal and instrumental music. The mixture in a symphony, however, was rather new to Berlioz's contemporaries in spite of Beethoven's Ninth Symphony. Like Beethoven, Berlioz had a passionate love for poetry, and was often moved by it to the conception of musical works.

"Although awake, I strode along in a star-flaming dream," he said of himself when he was devouring the Shakespearean dramas and drinking in the Bard's verses from the lips of the actress Henriette Smithson, whom he adored with a passionate fervor, and later married. It was no wonder that Romeo and Juliette inspired him.

In 1839, after working at a white heat, he had completed the colossal work so far that he was able to dedicate it to his affinitive spirit, Paganini, but the latter never heard the symphony in spite of the fact that he desired earnestly to do so.

Vivid Descriptive Power

Berlioz did not follow Shakespeare slavishly. The sung texts he worked out himself and had put into verse by Emile Deschamps. (There is also a poor unmusical German translation which Berlioz had made hastily and a miserable English one.) This made-to-order vocal part follows the orchestral introduction as a sung prologue, an arrangement which seems to go back to an old Baroque operatic tradition, as in Monteverdi's Orfeo. The recitative chorale in his psalmodies gives the effect of the antique Greek choir or of the narrator in the oratorios of the seventeenth century.

It is difficult to depict all of the beauties of the work—the festival at the Capulets, the garden scene wherein is depicted Romeo climbing over the wall. A general pause indicates great astonishment and then a pianissimo, a secret rustling of choral chords indicate fresh amazement as he sees Juliette on the balcony. The most magnificent portion is made up of the melodies sung and played by choir and orchestra together—the love music.

A Russian Episode

Berlioz tells in his memoirs how once in St. Petersburg he fell in love with a lovely Russian woman and in his ecstasy sang to her these measures from his Romeo, but the music unfortunately did not help his cause!

There is hardly another place in musical literature in which the outburst of southern amorous passion is indicated with such heat as here, and in the lyrical song immediately following it, with its harp accompaniment reminding one of a troubadour's song.

As a second section, follows the tale of the fairy Mab, which Berlioz has expanded into a brilliant instrumental and vocalized Scherzo. The scene, which reminds one of Weber's or Mendelssohn's fairy music, is incomparable, and for a long time, particularly in Germany, it was considered unperformable.

Equally difficult for the choir is the section in the finale: *"Mais notre sang,"* in which the divided chorus of the Capulets and Montagues shriek their wrath—perhaps the highest dramatic point ever reached by a choral composer—until Friar Laurent convinces the hostile parties of the triviality of their hatred. Berlioz, former singer in the chorus of the Grand Opéra, understands as few others the technic of the chorus. He goes back to the old Venetian choir

(*Please turn to page* 23)

GIANT OCTOBASS
in the Vienna Friends of Music collection. During Berlioz's tour of Russia in 1847, the Imperial Opera in St. Petersburg on his recommendation ordered this huge instrument from the violin-maker Villaume in Paris. It plays an octave lower than the contrabass.

NICCOLO PAGANINI,
from a cartoon published in London when he made his debut there in 1831. He is supposed to have supplied an anonymous gift of 20,000 francs which enabled Berlioz to complete the dramatic symphony, Roméo et Juliette.

N. Y. Concerts: Conductors' Parade Is Feature Of Manhattan Early Autumn

Influenced no doubt by the alliance on the war fronts, orchestral concerts in New York thus far this season have had a predominance of music by Russian composers.

Following the opening of the Philharmonic season by Toscanini with an all-Berlioz program including the Romeo et Juliette Symphony, as reported in the last issue of the Musical Courier, the eminent conductor devoted his second week's concerts to Haydn and Shostakovitch symphonies, featuring the latter's Seventh in its first New York concert hearings.

Eugene Ormandy on Oct. 13 seized timeliness by the forelock, considering our relations with our Eastern Ally, by making his seasonal Carnegie Hall opening of the Philadelphia Orchestra concerts into a completely Russian program. It consisted of Tikhon Khrennikoff's first Symphony, Stravinsky's Firebird Suite and Shostakovitch's Fifth Symphony.

The talent of the twenty-two-year-old Khrennikoff is decidedly in the making, with a refined sense of form, clever technic of orchestration and pleasant melodic facility. The Shostakovitch work holds up well, with the slow movement especially appealing.

Ormandy gave warm-blooded, sensitive and musically masterful readings. Especially striking were his beautifully fluent line in the Khrennikoff pages and the "bite," propulsiveness and fine lyricism he put into Shostakovitch's measures. The orchesttra remains a remarkably polished, sensitive and vital instrument.

Toscanini Stirs with Shostakovitch's 7th

The second week's program of the Philharmonic, conducted by Toscanini on Oct. 14, offered Haydn's in E flat, No. 99 and Shostakovitch's Seventh. It will be remembered that the same leader directed the American premiere by radio of the Russian work with the NBC Orchestra at Radio City last July 19. Koussevitzky did the initial American concert performances, at Tanglewood, Mass., Aug. 14 and 16. Since then the opus has been heard also in Boston, Chicago, Cleveland, Mexico City, Ravinia Park, and will be performed later this season by the orchestras of Philadelphia, Washington, Toronto, Los Angeles and San Francisco. As Shostakovitch completed the music only last December and Moscow and London are also familiar with it meanwhile, the march of the new symphony must be regarded as a considerable one.

"There can be no music without an ideology," says Shostakovitch, "the old composers whether they know it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes. . . . We, as (Soviet) revolutionists, have a different conception of music. . . . Soviet music will probably develop along different lines from any the world has known." (Extracts from The Book of Modern Composers, compiled by David Ewen.)

Those words are simply a belated defense of program music, and need stir up no new controversy now. If Strauss put philosophical theories into his Zarathustra, there is no valid reason why Shostakovitch's should not express Soviet ideologies. Both Zarathustra and the Seventh Symphony will remain or disappear in the end solely on the basis of their intrinsic merit as music.

Ideas vs. Music

As music, Shostakovitch's is individual, alternatingly stirringly and lyrical, unmistakably Russian, and put together with a skillful and resourceful hand especially adept in orchestration. The first movement is a foreshadowing of the present war, and a requiem for Russian dead heroes. The next two movements set forth the idea that art, literature and science must advance "even when the cannons roar." The final section is dedicated to "victory of light over darkness, wisdom over frenzy, lofty humanism over monstrous tyranny." In his own words, Shostakovitch feels the whole Symphony "is an optimistic conception . . . a continuation of the emotions and needs of my Fifth Symphony."

It is not difficult for the listener to find in the music the ideas the composer intended to convey. The present reviewer likes the first movement best, a truly suggestive and deeply affecting piece of writing. In the rest of the work he feels that there are some forced and threadbare stretches of composition. The final strains, cumulatively massive and sonorous, are in the manner of much other "triumphal" music, with the brass dominantly assisting.

Toscanini gave a devoted interpretation that held the interest throughout, and stirred up frenzied thrills with the concluding episode in which he drove the orchestra into an irresistible climax of passion and power, much as he does in the propulsive last movement (Appian Way) of Respighi's Pines of Rome. The audience clapped and roared and cheered its approval, as well they might. It was a highly virtuosic feat and the Philharmonic responded magnificently.

On Second Hearing

The first Sunday afternoon concert of the Philharmonic on Oct. 18 repeated the program of the previous Wednesday and Friday, heretofore reviewed. The Haydn Symphony had inspiriting publishment under the masterful Toscanini, and again he gave vivid voicing to the new Symphony by Shostakovitch.

After the present renewed hearing, the conviction grew on at least one listener that the opus is impressive and eloquent in the first movement, but after that falls off in arresting features until just before the end, when the terrific dynamic climax (whipped to a real frenzy by Toscanini and his eager players) compels excited response from the auditors. It is to be doubted whether the composition will equal in its lasting popularity that of Shostakovitch's First or Fifth Symphonies.

Bruno Walter Returns

A singularly unexciting program was that which Bruno Walter chose for the Thursday concert, marking his return to the Philharmonic on Oct. 22. His selections were Beethoven's Leonore Overture No. 2, John Alden Carpenter's new Second Symphony, and Mahler's First.

The Carpenter score is, like everything that composer writes, well formulated, fluently melodic and tastefully harmonized, but not as original in thought as some of his other music. The Symphony affords pleasant listening and one is grateful for the absence of over-heroic pretensions. The audience appeared to take the work most favorably.

Mahler's early opus reveals many arresting details but not the large line and sure grasp he developed in his later essays.

Bruno Walter put all his usual discerning musicianship and warm feeling into his interpretations and the orchestra gave of its best for that persuasive leader.

War Bond Concerts

The first in the series of concerts, arranged in conjunction with the Treasury Department for the sale of war bonds and stamps, was given in Carnegie Hall on Oct. 11 with Fritz Mahler conducting the New York City Symphony. Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, gave a stirring performance of the Brahms Double Concerto. Mr. Mahler also offered the overture to Der Freischutz and Beethoven's Symphony, No. 5 in musicianly interpretations.

Zinka Milanov, who is to be heard in revivals of Norma and La Forza at the Metropolitan Opera this season, sang arias from both works at the second concert on Oct. 18. In splendid vocal form and with good style, Mme. Milanov gave hopes of these restorations becoming highlights of the operatic year. Mr. Mahler played Douglas Moore's overture on an American tune, Schubert's Unfinished Symphony, the overture to Marriage of Figaro and Tchaikovsky's Romeo and Juliet.

Recitals Open Briskly

In an autumn season unusually fruitful in interesting new ballet and dramatic productions, New York recitals have had a brisk opening, with the chief concert halls in use each evening and for many matinees, while other auditoriums have frequently added to the quota.

Among artists heard in New York recitals during the middle fortnight of October were Bronislaw Huberman, violinist; Alexander Sved, Metropolitan baritone in his first song program here; Emanuel List, basso of the same institution; James Friskin, pianist; Witold Malcuzinski, pianist; Wanda Landowska, harpsichord; Yves Tinayre, French baritone, and Jean Watson, contralto. Tapia Caballero, Chilean pianist, made his New York bow, and Bernardo Segall, Brazilian pianist, opened a series of three programs. Nina Quartin, soprano, was heard in a Russian list.

Italian and French operatic excerpts featured the program of Joseph Gruyich baritone in Carnegie Chamber Music Hall on Oct. 4. He had the assistance of Mario Leonetti, tenor, and Phyllis Palma, Etna Navell and Edith Codianne, sopranos and Frank Cusumano, pianist.

Barbizon Series Opened by Laderoute

Marguerite Potter's series of concerts at the Barbizon Recital Hall was inaugurated on Oct. 6 by Victor Laderoute, Canadian tenor, with Gibner King at the piano. Purcell, Coleridge-Taylor and Mozart arias and French and English songs made up his program. Miriam Young, soprano, Roger White, baritone and Dimitry Markevitch, cellist, were heard at the second concert.

Hubert Valentine, tenor, who recently came to this country and has been singing in New England and on the radio, made his debut in Town Hall on Oct. 11 with Francis Flanagan, violinist, as associate artist. Frank Chatterton was at the piano for the tenor and Alfred Stobbi-Stohner accompanied the violinist.

Bernardo Segall, Brazilian pianist, heard previously in concerts, gave the first of three programs, devoted to the sonata, on Oct. 12 in Town Hall. His initial list comprised works of Schubert, Chopin, Ravel and Beethoven.

Nina Quartin, Russian soprano, returned to Town Hall on Oct. 13 after a three-year absence. Glinka, Stravinsky, Prokofieff Moussorgsky, and Shostakovitch made up an all-Slavic list in which Ivan Basilevsky collaborated at the piano. An intelligent musician, Miss Quartin's recital was noteworthy for its revelation of some little known numbers and the style with which she delivered them. Especially in the lower register, the voice disclosed velvety tonal color.

Sved in Recital Bow

Baritone Alexander Sved of the Metropolitan Opera made his New York recital bow on Oct. 15, in Town Hall with airs of Giordani, Caccini, Handel, Verdi, Lieder of Schumann and Schubert and numbers of Moussorgsky, Rachmanioff, Liszt, Hageman, Charles, Malotte and a group of Hungarian songs. An operatic artist of distinction Mr. Sved held the interest of his audience throughout a heavy program. The voice is capable of finely smooth projection, especially in mezzo-voce work, and was outstandingly lovely in several numbers, especially Amarilli by Caccini. The Eri Tu was the *pièce de résistance* to many of the baritone's opera audience. In the Hungarian numbers, which literally "brought down the house" his natural voice and colorful tone were best revealed. Otto Herz was the accompanist.

Caballero, New Pianist, Heard

Tapia Caballero, Chilean pianist, made his New York debut in recital at Town

(*Please turn to page* 10)

BACKSTAGE AT PHILHARMONIC OPENING CONCERT in New York, Jennie Tourel, mezzo-soprano, formerly of the Paris Opéra-Comique, who was among the soloists in Berlioz's Roméo et Juliette, under Toscanini, is congratulated by, left to right, Maurice Van Praag, personnel manager of the orchestra; Concertmaster Mishel Piastro and First Cellist Joseph Schuster.

Marx Conducts for Soldiers

Burle Marx, Brazilian composer and conductor, led the National Symphony of Washington, D. C., recently as guest conductor in a concert inaugurating the new open-air theatre at Fort Meade, Md., seating 5,000. Elsie Houston, Brazilian soprano, was the soloist.

Music in Holland Stifles Under Tyranny of Nazis

Music in Holland under Nazi rule has repeated the familiar pattern of repressions and resentment by a patriotic public, as revealed recently in an article written for the New York Times by Daniel L. Shorr.

The Germans have ruthlessly purged the music and musicians of this country to exclude all elements deemed unacceptable on racial grounds or because of opposition to Nazi ideology.

"Thanks to German repression, music is a shambles in the Netherlands today," says Mr. Schorr. "The famous Amsterdam Concertgebouw is a swastika-adorned ghost of its former self; musical programs are subjected to deadening censorship; musicians get and hold jobs by standards of fealty to the Nazi 'new order'; Jews are barred from musical pursuits.

Allied Music Banned

"The Dutch today may not hear the music of America, England and Russia. They may not even hear Dutch music if it is too patriotic. They may not listen to Jewish musicians or to performers blacklisted because of lukewarmness toward the Nazis.

"Programs are subjected to strict censorship. The German-controlled Department of Culture and Public Enlightenment last February decreed that 'all groups and persons who perform in public must send in their programs well in advance, stating the names of the composers, the texts and other information. . . .

"Composers may not use pen names without special permission on pain of fines up to 1,000 guilders. All choral societies are required to affiliate with the German-dominated Netherlands Association of Choral Societies, and all amateur musical organizations have been ordered to join the Netherlands Music Guild, whose permission is required for the holding of any concert. . . .

"The Nazi organ, Het Nationale Dagblad, was oblized to confess that 'the necessary Aryanization' of the Amsterdam Concertgebouw had produced 'unfavorable results.' . . .

"The famous pianist, Willem Andriesen, was among the 1,500 prominent Hollanders seized as hostages by the Germans last summer.

Artists Among Hostages

"Another hostage is the concert singer, Jo Vincent, who incurred Nazi wrath by publicly snubbing the German Commissioner for the Netherlands, Arthur Seyss-Inquart, at a concert in Amsterdam. . . .

"The Germans have had signal lack of success in getting musicians to cooperate with 'the New Order'. Among the few whom they have courted successfully is Willem Mengelberg."

Demonstrations Against Mengelberg

This writer states that the Concertgebouw as a result "has suffered a disastrous decline. The orchestra was able to obtain barely 100 subscribers for the past season, compared with a former average of 3,000 annually . . . The Concertgebouw . . . has become an arena for anti-Nazi demonstrations. Mengelberg is greeted with stony silence when he conducts. On one occasion, irritated by the cold reception, he turned to the audience and said, 'If you don't want to applaud me, how about the orchestra? The audience remained silent. 'Then what about Haydn?' the conductor shouted. The audience, remaining deathly still, arose and filed out of the auditorium. . . . The respect which Mengelberg once commanded has now been largely transferred to Edward van Beinum, one of the Concertgebouw conductors, whose patriotism is above suspicion. When he conducted a concert last fall marking his tenth anniversary of service, the hall was crowded and festooned with flowers."

MARTHA GRAHAM, ALICE DUDLEY AND ERICK HAWKINS in a scene from Letter to the World. The piece, based on works by Emily Dickenson, broke all previous records for repeated showings of Graham compositions, with 50 performances last season. Miss Graham and her group have returned to New York from Bennington, Vt.

Metropolitan Opera To Visit 12 Cities

(*Continued from page* 3)

and Virgilio Lazzari and Leon Rothier, bassos. Charles Hackett, tenor, died last year. Messrs. Bjoerling and Schipa, although listed, did not come to this country last year.

Mr. Johnson has retained the following artists who joined the company last year: Rosa Bok, Nadine Conner, Lily Djanel, Maria Markan and Maria Van Delden, sopranos; Mona Paulee, mezzo-soprano; Kurt Baum and Jan Peerce, tenors; Lansing Hatfield and Gerhard Pechner, bassos; Paul Breisach, conductor; Thomas Martin, of the musical staff; Lothar Wallerstein and Leopold Sachse, stage directors and Laurent Novikoff, ballet master and choreographer. Fausto Cleva has been succeeded as chorus master by Giacomo Spadoni; Konrad Neuger remains in this group.

The company this year will include 34 sopranos; 14 mezzo-sopranos and contraltos; 25 tenors; 21 baritones; 11 bassos; 9 conductors; two chorus masters; and 10 members of the musical staff.

For the first time the sponsors of out-of-town appearances are listed. The Atlanta Music Club will sponsor the visit to that city; the Baltimore Opera Club has arranged performances there; the Birmingham Music Club is in charge of the appearance in that city. Indiana University again has arranged for the Bloomington visit, and the Northern Ohio Opera Association and the Boston Opera Association again sponsor the company in Cleveland and Boston. The Dallas Grand Opera Association will present the company in the Texas city, while the Horace Bushnell Memorial Hall Corporation has booked the ensemble in Hartford. The New Orleans Grand Opera Association is arranging the visit there; the Philadelphia Metropolitan Opera Association sponsors the seven productions in that city, and the Civic Musical Association of Richmond will present the company in the Virginia city. In Rochester, the Civic Music Association is the sponsor.

Virginia Pemberton photograph on front cover is by Maurice Seymour, Chicago.

Gino Baldini to Head Concert Division of USO

Gino Baldini has been appointed director of the Concert Division of USO-Camp Shows, succeeding C. C. Cappel, who resigned recently to take over the management of the Baltimore Symphony Orchestra. Mr. Baldini, who is 49 years of age and a native of England, has been active in the management field in the United States for some years. He was affiliated with the general management of the Boston Opera Company in 1910. Later he was associated with George Engles as assistant manager of the New York Symphony Orchestra, and as tour manager for a number of eminent artists, including Paderewski, Frieda Hempel, Frances Alda and others. More recently Mr. Baldini has been the manager for the Westminster Choir.

Ormandy at Atlantic City

Eugene Ormandy takes the Philadelphia Orchestra to Atlantic City tonight (Nov. 1) for a concert for service men. The orchestra opened its season with a program at Fort Dix.

Philadelphia Opera Opens with Figaro in English

PHILADELPHIA.—Mozart's Marriage of Figaro opens the home season of the Philadelphia Opera Company in the Academy of Music on Dec. 1. Puccini's Il Tabarro and Menotti's Old Maid and the Thief, will be offered as a double bill on Dec. 16; Johann Strauss' The Bat, Jan. 12; Gounod's Faust, Feb. 9; Debussy's Pelleas and Melisande, March 2; Puccini's La Boheme, March 16; and Rossini's Barber of Seville, March 30.

The performances will be in English. Plans to give Weinberger's Schwanda have been dropped, owing to a disagreement over the translation. Four artists of last season returning are Emma Beldan, soprano; Joseph Lutz, Leonard Treash and Howard Vanderburg, baritones.

The company started its tour on Oct. 26 at Utica, N. Y., and will appear in Michigan, Indiana, Ohio, Massachusetts, Rhode Island and Pennsylvania and at White Plains, N. Y. In January appearances will be made in Washington and Baltimore with the National Symphony Orchestra. N. S.

Ganz Composes Percussion Music

Turning to a novel medium, Rudolph Ganz has written Percussion Melee, scored for five percussion players who perform on eighteen instruments. The playing time of the brief work is only two and a half minutes.

Monteux Becomes American Citizen

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, has received his final papers and has become an American citizen.

BUY WAR BONDS AND STAMPS

Melchior Begins Tour with Concert in Philadelphia

Lauritz Melchior, heroic tenor of the Metropolitan, will open his tour of 20 concerts in Philadelphia on Nov. 5. His itinerary also includes concerts with Astrid Varnay, soprano, and appearances as soloist with the Rochester and other orchestras. He rejoins the Metropolitan for the opening week.

Melchior visited Central and South America for the first time in 10 years this summer and fulfilled 28 engagements in two months, ten being opera performances at the Teatro Colon, Buenos Aires. He gave concerts in Panama, Mexico City, San Jose, Lima, Bogota, Santiago and Montevideo. On Oct. 21 he returned to his Beverly Hills, Calif., home for a brief vacation.

Music in Industry Urged by Scientist

In a paper which he read recently before the American Society of Mechanical Engineers, Prof. Harold Burris-Meyer, of the Stevens Institute of Technology, gave figures proving that the use of music in industry increased production rates in factories. He revealed that the "production slump" which occurs at certain intervals of the day could be eliminated by its use. In one factory, he declared, production had been raised as much as 6.25 per cent without the workers being aware of it.

Prof. Burris-Meyer believes that a special type of music might be written by composers which would fulfill somewhat the same function as work songs and sea chanteys of the past. He stated that the workers in industry soon will offer the largest potential audience for the composer. If diligent efforts were made to supply this medium, he believes, an entirely new idiom might be created.

CHICAGO:

(*Continued from page* 3)

"Victory Through Music" is the Chicago Symphony Orchestra's slogan for its 52nd season, which began with a program of martial nature before a capacity audience well sprinkled with army and navy men.

The ten members who have gone into our armed forces have been replaced by men and one woman, the newcomers being Leon Sametini, Harry Weisbach and Joseph Michalek, violins; Ferdinand Demange, oboe; Alice Lawrence and Karl Truh, cello; and Ernest Guntermann, trumpet.

No novelties figured on the initial program. Beethoven's Fifth Symphony was the major offering, with Stock's transcription of Bach's A Mighty Fortress Is our God and his March and Hymn to Democracy opening and closing it. Rubin Goldmark's Requiem and Debussy's Iberia Suite were performed, and Sousa's Stars and Stripes added as an extra military stimulant.

All-Negro Cast in Aida

A fine performance of Aida was given by a cast entirely of Negro singers at the Civic Opera House recently under the sponsorship of the Negro Opera Guild. The principals were outstanding, the chorus unusually fine, the ballet colorful and the whole performance moved smoothly under the diligent baton of Leo Kopp. LaJulia Rhea in the title role and Napoleon Reed as Rhadames divided the honors, with Thelma Wade-Brown as Amneris, William Franklin as Amonasro and Jackson Smith as Ramphis.

Illinois Federation Presents Award

The first district of the Illinois Federation of Music Clubs introduced its contest winners, Harriet O'Rourke, soprano, and Jean Graham, pianist, in recital at Kimball Hall on annual Federation Day. Miss O'Rourke, a product of Richard DeYoung's studio, possesses a light voice of lovely texture, wide in compass and well focused. She sings most artistically, enunciating clearly and phrasing well. In Kurt Herbert Adler the young artist had a master accompanist. The 15-year-old Miss Graham has much in her favor technically besides strong, fleet fingers, but she allows her enthusiasm too full sway at times. The Lake View Musical Society Chorus, under the direction of Helen Leefelt, was heard to advantage in several songs.

Leonard Shure Locates in Chicago

Our music fraternity is growing constantly. The latest welcome acquisition is the well-known pianist and pedagogue, Leonard Shure, who has been engaged by the Chicago Conservatory, where he will give private instruction as well as master classes. Mr. Shure was the first pianist to appear at the Berkshire Festival in 1941 and has been soloist with the Boston, Montreal, Buffalo, Cleveland and Minneapolis symphonies. He is well remembered here for his appearances with the Budapest Quartet at the Ravinia Festival.

Cybelle Abt on Eastern Tour

Cybelle Abt, dramatic soprano, and her husband, Dr. W. L. Abt, lecturer, are touring the East where Dr. Abt is presenting lectures. At the close of the series in several cities Mrs. Abt is giving a short recital. She is under the exclusive management of the Estelle Lutz Artists Bureau.

John Macdonald's Engagements

John Macdonald, basso of the Chicago Opera, is engaged for recitals at Ohio State University, Columbus, O., Nov. 4 and at Culver Stockton College, Canton, Mo. Nov. 18, and for the University Musical Society's Messiah performance, Ann Arbor, Mich., Dec. 13.

Howard Wells' Pupils in Recitals

Young artists from Howard Wells' studio are making public appearances as follows: Carol Silver, piano recital, Kimball Hall, Oct. 20, Bertha Ott Series; Richard Feinberg, Kimball Hall, Oct. 28, in the concert by prize winners of the Chicago Woman's Music Club contest; Evelyn and Hazel Lenaud, duo-piano recital, St. Cecilia Club, Grand Rapids, Mich., Jan. 8, 1943; Corporal Julian Leviton, whose successful appearance at Grant Park last summer with orchestra won acclaim, gave a recital for the Symphony Society of Kalamazoo, Mich., and appeared with the Michigan Symphony Orchestra at Camp Custer, Mich.

American Conservatory Notes

Graham Heniken, voice pupil, was the featured artist on the home-coming day program of the Woodlawn Mother's Round Table.

Gail Kubik, who received a master degree in composition from the American Conservatory in 1936, has been appointed director of music for the Office of War Information, Washington, D. C.

Dorothy Frolich, voice pupil, appeared as soloist for the Windsor Park Woman's Club's opening meeting.

Elaine DeSellem, mezzo contralto, and Louis Rousseau, tenor, members of the faculty, were among the artists presenting the musical program at the reception and tea in honor of the Cameo Salon at the home of Mrs. Frank Granger Logan.

Pearl LaForce, organ student, has been engaged as organist and director of music at St. John's Evangelical Church, Hebron, S. D.

Mignon Chappell, soprano student, sang a group of songs at the October 7 meeting of the Garden Homes Woman's Club.

The Estelle Lutz Artists Bureau is now settled in new quarters on the seventh floor of Fine Arts Building and is looking forward to a very busy season. Among the engagements contracted for are the following: Armand Buisseret String Ensemble, St. Paul's Church, benefit concert; with a symphonic ensemble of nineteen and Lischeron and Adams, noted dance duo, Mr. Buisseret will make a tour from Iowa to Texas in a program called Cavalcade of Stars featuring Percy Grainger, pianist; Francia White, soprano; Lois Bannerman, harpist, and the Drane Sisters, vocalists; the Victory Belles Revue, now on a ten-weeks tour of Pennsylvania to North and South Carolina, have been playing to capacity audiences; the group consists of Lorraine Lucas, soprano; Judy Soffers, contralto; Jean Sharon, mezzo and dancer and Mary Louise Cressey, pianist.

Patricia Travers Sets Nov. 8 for Third Chicago Recital

CHICAGO—Patricia Travers, young violinist, gives her third recital in Orchestra Hall on Nov. 8. Previously she made her third visit to Minneapolis in as many years to be soloist with the Minneapolis Symphony. Her other concerts there had been presented by the Thursday Musical. On her tour this month, Miss Travers appears on Nov. 16 with the Sioux City Symphony and on Nov. 20 with the Grand Rapids Symphony.

Kolberg New Metropolitan Concertmaster

Hugo Kolberg, former concertmaster of the Cleveland Orchestra, has been appointed to a similar position with the Metropolitan Opera Orchestra. Mr. Kolberg was formerly concertmaster of the Berlin Philharmonic and of the Pittsburgh Symphony.

CARLO PERONI,

conductor of the Chicago and San Carlo Opera Companies, in the uniform of the United States Navy, where he was first musician during World War I, when he led opera performances for the American Red Cross. Mr. Peroni, a citizen since that time, has made many successful appeals for the sale of War Bonds to operatic audiences while on tour.

Native Opera to Be Staged by Juilliard Forces

The Juilliard School has selected a one-act opera, The Mother, by Joseph Wood, winner of the 1942 Juilliard American Opera Competition, for presentation this year. The twenty-seven-year-old composer is a graduate of Bucknell College, studied composition with Bernard Wagenaar and was musical director of the Chekov Theatre at Ridgefield, Conn.

Albert Stoessel will conduct the premiere, with Alfredo Valenti as stage manager and Frederic J. Kiesler in charge of the scenic design and construction. The cast and orchestra will be from the Juilliard School.

Univ. of Texas to Dedicate New $500,000 Music Building

AUSTIN, TEX.—A week's festival featuring five programs by the Roth String Quartet, and a concert by Rose Bampton, Metropolitan Opera soprano, will mark the dedication of the University of Texas's new $500,000 Music Building. The dedication occurs on Nov. 8 with President Homer P. Rainey officiating. Palmer Christian will give the dedication recital on the new $35,000 organ.

Rochester to Hear Lucia Sung by Local Company

ROCHESTER, N. Y.—Hilde Reggiani, soprano, and Bruno Landi, tenor, will be featured in the Rochester Grand Opera Company's presentation of Lucia on Dec. 4. Claudio Frigerio, Nino Ruisi, Mildred Ippolito and Costante Servino will be other members of the cast. Gabriele Simeone will conduct members of the Rochester Civic Orchestra. Josephine Di Crasto is manager of the company.

N. N.

SEASON 1942 — NOV. 7 TO DEC. 12

Chicago Opera Company

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Conductor, *CARLO PERONI*

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Wednesday, Nov. 11
"Lucia di Lammermoor"
with Lily Pons, James Melton, Richard Bonelli, Virgilio Lazzari.

Friday, Nov. 13
"Martha" (In English)
with Josephine Antoine, Coe Glade, James Melton, Douglas Beattie.

Saturday, Nov. 14
"Aida"
with Dusolina Giannini, Kerstin Thorborg, Giovanni Martinelli, Lawrence Tibbett.

Saturday, Nov. 14
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with Licia Albanese, Richard Crooks, Richard Bonelli, Nicola Moscona.

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FREDERICK STOCK: Pioneer of the Orchestra

One of the most beloved figures in American orchestra annals, who in point of continuous service ranked as the dean among our active conductors, and for many years a notable champion of new works by American composers, Dr. Frederick A. Stock, identified with the Chicago Symphony Orchestra since 1895 and its conductor from 1905, died of a heart attack in Chicago on Oct. 20. Dr. Stock would have been 70 years old on Nov. 11. He had launched the fifty-second year of the orchestra on Oct. 15 and 16, conducting the opening pair of concerts with his accustomed vigor.

Born at Julich, Germany, the son of Frederick Carl Stock, a bandmaster in the German army, and Maria Stock, he entered Cologne Conservatorium as a scholarship winner at 14 and, after being graduated as a violinist, studied theory and composition with Humperdinck, Jensen and Franz Wüllner. As a member of the Cologne Orchestra, he played under Brahms, Tchaikovsky, Strauss. He came to the United States as a violinist on invitation of Theodore Thomas, whose orchestra became the Chicago Symphony. Since there were sufficient players of this instrument, Dr. Stock became a violist and assistant to Thomas. When the latter died in 1905, he was named conductor, although only 32 years of age. During the first World War, although he had always been notably loyal to the United States, it was discovered that Dr. Stock had not received his final papers as an American citizen and he briefly withdrew in 1918, but returned the next year after becoming naturalized.

Marked Orchestra's Jubilee

When the Chicago Orchestra celebrated its fiftieth anniversary, Dr. Stock, writing in the Musical Courier's annual Orchestra issue of Dec. 1, 1940, styled the celebration a "golden jubilee for music in our metropolis of the Middle West." He said the orchestra had assumed "such importance, that it seems more to the point to think of the present, as well as the future, than to speak of the past."

To mark the anniversary, Dr. Stock made a special trip to Europe to commission works from Vaughan Williams, Jan Sibelius, Gliere, Prokofieff, Miaskovsky, Dohnanyi, Kodaly, and Casella. He also commissioned six Americans, John Alden Carpenter, Roy Harris, Rudolph Ganz, Albert Noelte, Leo Sowerby and David Van Vactor, to write scores for the observance.

DR. STOCK CONDUCTING AT GRANT PARK, Chicago, in the open-air summer concert series in 1937.

Notably interested in American composers, Dr. Stock was responsible for a competition, which brought in more than 150 scores. He personally examined most of these and reported himself as "gratified at the enormous progress which has been made during the past fifteen years in the improvement of the quality of the work of American composers."

"We in this country," Dr. Stock continued, "have found our own note in writing music essentially and characteristically American, and this in itself speaks highly for the future." During his long tenure of the Chicago post he had introduced many new works both by American and European composers.

Dr. Stock himself had written symphonies in C minor and E flat; a symphonic poem, Life, in memory of Thomas; two overtures; four symphonic sketches, The Seasons; a set of variations on an original theme; an orchestral waltz; a violin concerto; much chamber music, a Festival March and a Hymn to Liberty in commemoration of the orchestra's twentieth anniversary; pieces for violin and piano, many songs and many arrangements for orchestra.

He served as general music director of the Century of Progress Exposition in Chicago in 1933, directed several Wagnerian performances for the Chicago Civic Opera in 1923, and was guest conductor of many leading orchestras in this country, including those in Philadelphia, Washington, D. C., Cincinnati, Los Angeles, Milwaukee, Indianapolis and the New York Philharmonic-Symphony Society during its one hundredth anniversary season last year. He had previously appeared with this organization at the Lewisohn Stadium summer concerts. While on vacation abroad in former years he had often served as guest conductor for European orchestras.

With his own orchestra, Dr. Stock had made many tours of the United States. He annually gave a series in Milwaukee, and had appeared at festivals in Cincinnati, Ann Arbor, Mich., and near Chicago. Dr. Stock conducted the Chicago Orchestra in the summer series at Grant Park and at Ravinia Park. He was especially interested in the young people's concerts and "pop" programs. Always a believer in the educational role of music, he carried on Theodore Thomas' ideals in Chicago. He was instrumental in founding the Civic Orchestra, which under himself and Dr. Hans Lange, associate conductor of the Chicago Symphony, gave opportunity for young musicians to become proficient in orchestral repertoire. In 1907-9 he had also led the Musical Art Club.

The only musician to receive the emeritus degree of Mus.D. from the University of Chicago, he was honored by many other colleges and universities. In 1912 he was elected a member of the National Institute of Arts and Letters.

Dr. Stock in 1896 married Elsa Muskulus, who, with a daughter, Mrs. Alfred M. Wolfe and two grandchildren, survives.

FREDERICK STOCK IN 1905, when he succeeded the late Theodore Thomas as conductor of the Chicago Symphony Orchestra.

Edith W. Gaudenzi, N. Y. Voice Teacher, Passes

Edith W. Gaudenzi, eminent New York teacher of voice, passed away on Oct. 22 at the home of her sister, Mrs. Marie Vail, at Plainfield, N. J. Mme. Gaudenzi was born in St. Thomas, Canada, in 1885. She studied theory at Columbia University and piano with Edward MacDowell, being one of six outstanding pupils admitted to his master class. Advised by her physician to take up vocal studies, owing to poor health, her contralto voice was discovered.

Mme. Gaudenzi went to Munich to study with Sophie Brajnin and then to Italy for work with Hugo Rohr, Bellucci, Theodorini, Frandin and others. Continuing her studies in France and Austria, she worked on the song literature of those countries as well as operatic roles. Her operatic debut was made at the Teatro Nazionale in Rome and was followed by appearances in Italy and Germany.

Returning to the United States, Mme. Gaudenzi opened a vocal studio in New York. Until the war, she took her students abroad for summer study. Later she was associated with the New England Music Camp at Lake Messalonskee, Oakland, Me. Private funeral services were held at Plainfield with the Rev. Allison Robinson of All Souls Church officiating.

Dame Marie Tempest Dies

Dame Marie Tempest (Marie Susan Etherington), 78, for many years prominent on the British and American stage, and a Dame of the British Empire, died on Oct. 15 in London. Miss Tempest studied piano in Paris and voice with Manuel Garcia in London, and made her debut in a revival of Boccaccio. Other operas in which she appeared as a soprano were Carmen, Bohemian Girl, Cellier's Dorothy, Gilbert and Sullivan scores and numerous operettas. She later turned her talents to comedy, in which she long reigned as a favorite.

New York Recitals

(Continued from page 6)

Hall on Oct. 16, before a well-filled house. The newcomer showed substantial musicianship and a finely capable technique in a program including Scarlatti, Mozart, and Beethoven sonatas, the Roussel Sonatine, a group of late Debussy preludes, two tonadas by Alende, a countryman of the pianist, and de Falla's Fantasia. Despite a rather formal approach to the classic works, Mr. Caballero played with sincerity, force and lack of sentimentality, with the mature understanding of a thoroughly grounded artist, and in the modern works gave interesting and colorful expositions. He had a warm reception.

Friskin Plays Bach Variations

To his Town Hall matinée, James Friskin brought outstanding musical grasp and finished pianism. His art is of the highest seriousness and refinement, as he has often proved here previously. Of chief interest to the studious part of the audience, was the Bach work known as the Goldberg Variations, rarely heard these days. It consists of an Aria and Thirty Variations, and requires large resources of interpretation to effect the necessary contrasts of mood and character. Friskin achieved the feat admirably. He also gave a finely articulated and feeling performance of Beethoven's F sharp minor Sonata, opus 78.

The novelty of the program was a Sonata in F minor by Howard Ferguson, youthful Irish composer, who wrote the work in memory of his teacher, the late Harold Samuel. It is a dramatic and well fashioned piece of music, with definite themes and convincing craftsmanship. The recital ended with a sensitively and beautifully played Debussy group.

Huberman Heard by Throng

An abidingly authoritative and heartwarming violin artist is Bronislaw Huberman, who created strong enthusiasm with his Carnegie Hall recital on Sunday evening, Oct. 18.

The opening three numbers found especial response, for they belong to the most familiar in the repertoire of the violin — Beethoven's Kreutzer Sonata, Bach's Chaconne and Lalo's Symphonie Espagnole. However, it was not only the music that delighted the hearers, but also Huberman's handling of it, with eminent musicianship, complete sense of style, and blending of ardor and sentiment. The rest of the program, equally enjoyed, consisted of arrangements of Smetana's From My Country, and E minor Valse, Chopin-Huberman. The altogether capable and sympathetic piano partner was Boris Roubakine.

Emanuel List in Song Program

Emanuel List made his first appearance of the season, not at the Metropolitan Opera House but in Town Hall on the afternoon of Oct. 18, in a program that included arias from operas in his repertoire, Faust and Barber of Seville; Haydn's rarely heard Die Theilung der Erde and some Handel, Schubert, Schumann, Moussorgsky and English numbers as well as two Negro Spirituals. His interpretations showed marked contrasts and he was most effective in the dramatic numbers. His English diction was notable and the voice throughout again impressed with its sonority and depth of color. Encores were numerous.

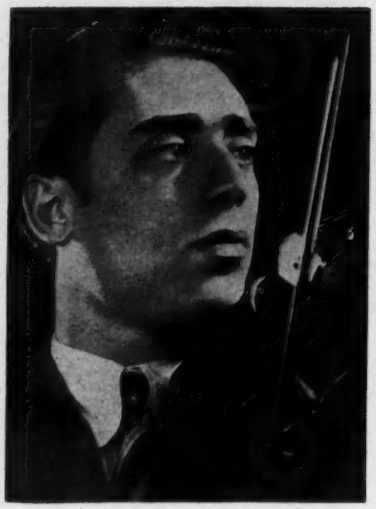
Tinayre, Baritone, in Old Music

Yves Tinayre, French baritone, on Oct. 19 in the New York Times Hall performed some rare treasures in early music. Mr. Tinayre acted in the capacity of narrator, commentator, and conductor as well as singer in order to give the audience a vivid conception of the music performed. The program included music of the 12th, 14th, 16th and 17th centuries. The largest work of the evening was devoted to Monteverdi's chamber opera, Combattimento di Tancredi e Clorinda. Two dancers, Nona Schurman and William Bales, enacted brilliantly the roles of Tancredi and Clorinda in pantomime, while the actual singing by the characters was done by Olga Paul and Bruce Boyce backstage. There were also two cantatas, one by Bach, and the other by his contemporary, Telemann. Mr. Tinayre was assisted instrumentally by Harrison Potter, Robert Koff, Myron Sandler, Andor Toth, Nellix De Lay, Ruth Freeman and Carlos Mullenix.

Malcuzynski Reappears

After a successful debut here last Spring, Witold Malcuzynski, young Polish pianist, made his reappearance on Oct. 19 at Carnegie Hall, playing Beethoven's Thirty-two Variations, Liszt's B minor Sonata, a Chopin group and Szymanowski's Theme Varié. As before, the artist revealed complete technical command, versatile and serious musicianship (Beethoven) and a wide range of mastery in tone, nuance and pedalling (Chopin). His account of the Liszt Sonata emphasized its inherent fancifulness and romantic flamboyancy.

Szymanowski's music is spicy and imaginative and was performed with stimulative brilliancy. Unusual enthusiasm made itself evident from the listeners.



TOSSY SPIVAKOVSKY,

violinist, in his Carnegie Hall, New York, recital on Nov. 23 will give the first performances of Castelnuovo-Tedesco's Ballade and Rakov's Scherzino. He will also play his own arrangement of a prelude by Shostakovitch and works of Sarasate, Paganini, Brahms, Beethoven and Bach. Ernst Victor Wolff will be at the piano.

Jean Watson Aids Maple Leaf Fund

Jean Watson, Canadian contralto, again proved herself to be the possessor of a superlative voice when she sang in Town Hall Oct. 20, for the benefit of the Maple Leaf Club's activities on behalf of service men of the United Nations. Miss Watson has made strides both as to the use of her voice and the interpretation of the larger works on her program. The velvety texture and fine phrasing at her command were used with telling effect in Handel's Care Selve, and Droop Not, Young Lover, and the Divinites du Styx of Gluck. Miss Watson's program included a French group in which the young artist evidenced sensitivity; British songs of the Hebrides, Ireland and Scotland, and a concluding group of lighter numbers. Gordon Manley was a sympathetic accompanist.

Wanda Landowska Captivates

That supreme mistress of the harpsichord, Wanda Landowska, appeared in another Town Hall recital on Oct. 21. Although last season, on her return from Europe, she had played only the monumental Goldberg Variations of Bach, at this recital she gave Bach's prelude and fugue in E flat minor and Chromatic Fantasy and Fugue, Rameau's rarely heard Suite in E minor, and a tidbit by Froberger entitled "Lament Composed in London to Dispel Melancholy." The Rameau had superb grace and charm in addition to precision, and the stylistic and warmly human qualities of the Bach works were fulfilled ideally. Mme. Landowska's playing is of a perfection seldom encountered, and her ardent temperament added to complete digital mastery made this concert, as all her others, remarkably absorbing. The audience was properly enthusiastic.

Other Recitals

Winner of a Naumburg Foundation award, David Sarser, young Kansas City violinist, in his debut recital in Town Hall on Oct. 19, proved competent technically and the possessor of a warm, virile tone. He gave the first New York hearing of the Heifetz arrangement of Turina's La Oracion del Torero, a rhythmic score, on a program which included also the Brahms D Minor sonata, the adagio and fugue from Bach's unaccompanied G minor sonata, the Paganini-Wilhelmj D major concerto and pieces of Novacek, Khatchaturian and Wieniawski-Heifetz. Harry Kondraks was a forceful assisting pianist and the audience demanded and received encores.

Dorothy Baker, soprano soloist at St. Bartholomew's Episcopal Church, gave her first Town Hall recital about four years ago. Her second was on Oct 13 when she presented arias of Handel, Mozart and Weber, some French, German and Italian songs and a group of English. Ease of production, fluency of tone and sensitivity of style were outstanding characteristics of her singing. Gibner King was the accompanist.

The first in the series of three chamber music concerts by members of the faculty of the Dalcroze School, for the benefit of the Gabrielle Boepple Memorial Fund, was given in Carnegie Chamber Music Hall on Oct. 19. William Gephart, baritone, sang songs of Rosseter, Dowland and an anonymous Elizabethan air; Anis Fuleihan's recitative and sicilienne for cello and piano; Brahms' A major, Op. 26 piano quartet and Beethoven's Op. 25 serenade made up the program. Helen Airoff, violinist, Frank Brieff, violist, Anabel Hulme, flutist and Karl Ulrich Schnabel, pianist, were the instrumentalists.

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Kansas City Welcomes Its New "Regional" Ensemble

KANSAS CITY, MO.—In its eleventh season, the Kansas City Philharmonic becomes "a great Midlands Orchestra," to quote William Allen White. As previously announced the organization under Karl Krueger's direction will give concerts alternately in Kansas City and Wichita. The Philharmonic has sent 27 men to the army and navy, nearly all of whom have been replaced.

Philharmonic Tuesday night attractions, in the Music Hall of the Municipal Auditorium, include Helen Jepson; Jascha Heifetz; Carroll Glenn; Claudio Arrau, Chilean pianist; Gladys Swarthout or Bruna Castagna in the opera Carmen; Lois Craft, Philharmonic harpist, and a woodwind ensemble. Larry Adler, Sigurd Rascher, Charles Wakefield Cadman, Maria Gambarelli, and Fray and Braggiotti have been engaged for the Sunday afternoon concerts.

Walter Fritschy, impresario, in his 36th consecutive season, has announced the following attractions in the Music Hall: Puccini's La Boheme in English; Helen Traubel; Vronsky and Babin; the Ballet Theatre; Jan Peerce, and the Metropolitan Opera Quintet.

David Sarser, Kansas City violinist, recent Naumburg scholarship winner and student at Juilliard School in New York, was sponsored by Mu Delta chapter, Mu Phi Epsilon, in the national sorority's opening Morning Musicale at Thomas A. Edison Hall, for the scholarship fund. Mrs. Melville W. Borders, Jr., is president.

Wiktor Labunski, pianist, was presented at the Kansas City Athenaeum, in a recital for Tau Chapter of Sigma Alpha Iota's special gift scholarship. Marcella Hedges is president.

C. C. B.

EDWARD ROECKER

Edward Roecker Making First Concert Tour

Edward Roecker, young American baritone, now making his first tour, was discovered while working in a recording laboratory where he sang for his associates at luncheon in the plant. He was encouraged by officials to enter a professional career and was heard in local appearances over a Philadelphia radio station. He then sang over CBS for two years on a transcontinental program and last summer appeared in light opera in Dallas and Louisville.

Mr. Roecker, who has been studying with William S. Brady and coaching with Mary Ludington, opened his tour on Oct. 20 at the Delaware Art Centre, Wilmington, Del. Two days later, he sang at Scranton, Penna., and on Oct. 26 was heard in Buckhannon, W. Va. His engagements include an extended tour of the Eastern cities and Canada with appearances in Toronto and other cities there and on Dec. 7 for the Matinee Musicale in Philadelphia.

Richard Leach Named NCAC Publicity Official

Richard Leach has been named director of publicity and promotion for the more than 80 concert artists on the list of the National Concert and Artists Corporation, it was announced by Marks Levine, director of the NCAC Concert Division. Philip Kerby, as general director of advertising and publicity, is in charge of the institutional work of the company.

American Music Symposium Led by Hanson

ROCHESTER—Under the direction of Dr. Howard Hanson, the annual Symposium of American Works for Orchestra, conducted by the Eastman School of Music, was held here from Oct. 27 to Oct. 30. Dr. Hanson led the Rochester Civic Orchestra in five programs, four held in the morning and the fifth, a public concert, was broadcast on the afternoon of Oct. 30.

Works of the following composers made up the symposium programs: Karl Ahrendt, Leonard Basham, William Bergama, Abram Chasins, Phillip Greeley Clapp, Joseph Clokey, Henry Cowell, Paul Creston, Mabel Daniels, Ross Lee Finney, Herbert Haufrecht, Frederick Hunt, Norman Dello Joio, Werner Josten, Harrison Kerr, George Lessner, Douglas Moore, Harold Morris, Walter Piston, Gardner Read, Wallingford Riegger, Hilton Rufty, Melville Smith, William Grant Still, Harold Triggs, Carl Van Buskirk and Carl Anton Wirth.

In a return appearance the Trapp Family Singers inaugurate the Kilbourn Hall concert series of the Eastman School of Music on Nov. 10. On Nov. 24, Jacques Gordon, violinist, member of the Eastman School faculty, will be heard. Luigi Silva, cellist, also a faculty member, and Nicholas Konraty, baritone, give a joint program on Dec. 15. The New York Trio makes its local debut on Jan. 12. On Feb. 2 Sandor Vass, pianist, will appear and on Feb. 16, the Belgian Piano String Quartet make a return appearance. March 16 brings the Gordon String Quartet and the series concludes on April 6 with Cecile Genhart, pianist.

Gerhart Lists Soloists for Altoona Season

ALTOONA, PENNA.—Having opened the fourteenth season of the Civic Symphony of Altoona on Oct. 22, Russell Gerhart, conductor, has announced the soloists for the succeeding concerts. Henrietta Schumann, pianist, heard on the initial program in the Liszt E flat concerto, will be followed by Frederick Wilkins, flutist, on Dec. 10; Pauline Pierce and Gean Greenwell, vocalists, on Feb. 4 and Patricia Travers, violinist, on March 25. Mr. Gerhart spent the summer at the Berkshire Music Centre in Tanglewood, Mass.

Institute Students in Recital

The first students' recital of the season at the Institute of Musical Art was held on Oct. 9, followed by a reception and tea for new students.

CLEORA WOOD,

Boston soprano, with Figaro, Fenella and Toto, her three miniature poodles. Miss Wood at her New York Town Hall recitacl on Nov. 15 will sing songs in manuscript by Thedore Chanler and Mabel Daniels; numbers by Lorenzo Fernandez of Brazil, and Alberto E. Ginasterra of Argentina; two Spanish classics, and works of Brahms, Fauré, Wolf and Mahler.

Tkach Named Music Director of Minneapolis Schools

MINNEAPOLIS—Peter D. Tkach has been named director of music in the Minneapolis public schools. He is head of the music education department at the Minneapolis College of Music. Under his direction, the Minneapolis West High School choir has won first place in numerous national contests. Mr. Tkach has been on the faculty at Columbia University, the National Music Camp at Interlochen, the Southwestern Conservatory of Dallas and the Christianson Choral School. He also has given lecture-demonstrations and been guest at music clinics, conferences and festivals.

The first orchestral concert of the college will be on Nov. 24 with William Muelbe, of the Minneapolis Symphony, conducting. Soloists will be Reese Prosser, cellist; Robert Maxeiner, baritone; Helen Schroeder, violinist; and Betty Mae Forde, pianist.

Hudson Grand Opera Gives Traviata in Union City

UNION CITY, N. J.—The Hudson Grand Opera Assn. sponsored a moving presentation of Verdi's La Traviata in the Greiff Auditorium on Oct. 7 with Vivian Della Chiese as the Violetta. Bruno Landi and John Garris, Metropolitan Opera tenors, Alfredo Chigi, Luigi Dalle Molle, Louis Derman, Mary Iselin and Irene Antal completed the cast. Thomas Philipp Martin, assistant conductor of the Metropolitan, brought vitality and life to the score. Another Metropolitan member of the ensemble was Lillian Moore, premiere danseuse. The stage direction was by Anthony Stivanello. An exceptionally large audience was enthusiastic in receiving the production.

R. K.

New Martinu Concerto

Bohuslav Martinu will write a concerto for the duo-pianists Genia Nemenoff and Pierre Luboschutz. He heard them play a Mozart concerto for two pianos at the Berkshire Festival, where Mr. Martinu's Concerto Grosso was performed.

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THE DANCE: Many Premieres Mark Brilliant New York Season of Ballet Forces

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

When the Ballet Russe de Monte Carlo opened its series at the Metropolitan Opera House on Oct. 12, there was evidence that plenty had happened since its last New York engagement. And all to the good, too!

The dancers, for the most part, remain the same. The newcomers, in the choreographic and music departments, must therefore be responsible for the proverbial shot in the arm. Bronislava Nijinska, sister of Vaslav Nijinsky, was the new choreographer on opening night, and Franz Allers, formerly associated with the company in the capacity of assistant conductor, has this season emerged as musical director.

The first of two new ballets presented was Chopin Concerto (the only previous U. S. performance was by the Polish Ballet at the World's Fair). This is a ballet of pure classic dance set to Chopin's E minor Concerto with a simple back-drop—lighting is used exclusively for effects—by Alexander Ignatieff.

In this work Mme. Nijinska has captured completely the quality and the poetic and sensitive phrasing of the music. The solo instrument was interpreted by the feminine side of the cast, while the orchestral sections were taken over by the men, working in two groups of five. The two groups were led by Frederic Franklin and Roland Guerard. The very classic Igor Youskevitch was also a part of the scheme. Alexandra Danilova and Nathalie Krassovska were superb in their solo variations. Krassovska has come a long way in the last few years, but never has she been so brilliant technically as in her solo variation in the rondo movement.

Considering that the company did not arrive in New York in time for a rehearsal, the occasional ragged edges must be excused. The ballet is one of the loveliest works in the entire classic repertoire. Edmund Horn, pianist, provided an intelligent interpretation of the piano score.

Snow Maiden Bows

Second on the evening's list was the United States premiere of Nijinska's Snow Maiden, set to a Glazounoff score—Ballet of the Seasons. The scenery and costumes were by Boris Aronson. The action is based on the Russian folk legend about the beautiful Snow Maiden, daughter of Father Frost and Mother Spring, who falls in love with the handsome shepherd, but as summer approaches melts and fades away. Danilova as Mother Spring, and Krassovska as the Snow Maiden, again take over the leading roles. Youskevitch was the handsome and romantic shepherd, and dynamic Frederic Franklin was the leader of the peasants.

AGNES DE MILLE and FREDERIC FRANKLIN

in the new ballet, Rodeo, with choreography by Miss De Mille and music by Aaron Copland, premiered by the Ballet Russe de Monte Carlo in its New York season. The work features American folk dances.

Photo by Louis Melançon

This ballet will no doubt improve with performances, as the dancers were not yet thoroughly acquainted with their parts. However, all the qualities of Nijinska's skillful choreography were evident, and she is a master in her craft. Her designs are direct, interesting and clearly etched. She is musically sensitive; she always works with the music and not in spite of it. Snow Maiden is delicate and winsome. It should find its way into the hearts of the junior audiences.

Gregor Fittelberg, guest conductor, took over the baton for both ballets. The orchestra played well under his direction, but the dancers were not always given due consideration.

The gala evening closed with a brisk performance of the effervescent Gaité Parisienne, with Franz Allers conducting. Mia Slavenska projected all the charm and coquetry that is expected of the Glove-seller and Massine was on hand for his inimitable characterization of the rich Peruvian. Franklin, who had taken part in all of the previous ballets, turned in a superlative performance as the Baron.

Rodeo Scores Hit

The Ballet Russe turned American on Oct. 16 and produced a ballet—Rodeo, or The Courting at Burnt Ranch—that is as pure a piece of Americana as a dude ranch. Agnes de Mille was the choreographer, Aaron Copland the composer, Oliver Smith the scenic designer, and Kermit Love responsible for the costumes.

The work is in three sections—the Rodeo, an interlude in which the dancers swing into some good old square dances called by Anton Vasloff, and finally the Saturday night dance in the Ranch House. A rather tomboyish cowgirl trying to get her man—and succeeding—is the general theme.

The style of movement in the opening is not unlike that of Loring's Billy the Kid, but as the work progresses that tendency disappears and de Mille's personality gets into its stride. The dancers too, get into the spirit of the work wholeheartedly and really give the audience a good idea of what Western country life is like. The Head Wrangler, a part taken by the Russian, Casimir Kokitch, might have been born and bred in the wilds of Oklahoma. Franklin gave his customary verve and vigor as the Champion Roper and Miss de Mille, in the role of the lovelorn Cowgirl, added a touch of pathos to the action—that is, until she got her man. The beautiful Milada Mladova was delightful as the Rancher's Daughter.

The orchestra was conducted magnificently by Allers. He had the score and musicians completely within his grasp. It was one of the few times in ballet history that the music could actually be heard at a premiere performance. Perfect understanding and co-operation between choreographer, composer and musical director is a necessary factor to the success of a ballet, and Rodeo must have had just that. The huge audience literally went wild with enthusiasm and there were countless curtain calls. It was no doubt just the type of American ballet theatre piece they had been waiting for.

Afro-Cuban Dancers Bow

In Carnegie Chamber Music Hall on Oct. 11, the Afro-Cuban dancers, Orelia and Pedro, made their New York concert debut in a program of native dances accompanied by their bongoseros. (A *bongoseros* is a native Cuban singer and musician.)

Orelia, the feminine half of the team, was exciting to look at and managed to create some exciting moments in her dances. Pedro, her partner, relied more on tricks, a few of which were unique, rather than actual dancing. More variety in the dances and music, which consisted mostly of Congo and Rumba rhythms, and more interesting costuming would add a great deal to the enjoyment of the program. A large audience attended. The company gave a second and final performance in the same hall on Oct. 18.

• • •

Arthur Paget, pianist, is accompanying Iva Kitchell on her current tour of the Midwest. Mr. Paget has succeeded Pvt. Harvey Brown who is serving in the Radio division with the U. S. Air Corps. He is stationed at Fort Scott, Ill. . . . La Meri has opened her new School of Natya and Ethnologic Dance Center. Courses will include the artforms in the dances of India, the Orient, Spain, Latin America and Polynesia.

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Juilliard Graduate School Awards 43 Fellowships

Twenty-four schools and conservatories in 21 states, Cuba and Canada are represented by the winners of 43 fellowships, carrying free tuition in the Graduate School of the Juilliard School of Music. Those receiving the awards, as announced by Dean Oscar Wagner, are:

Conducting — Andrew Galos, Clara Roesch; composition—Dorothy Cadzow, Phyllis Gummer, Karla Kathryne Kantner, Helen Taylor; flute—Samuel Baron; cello—Marcia Barbour, Elizabeth Harter, Donald Lanini; violin—Alfred Breuning, Kathleen Broer, Aaron Chaifetz, John Fiasca, Shirley Mesmer, Margaret Pardee, Ivan Petroff, Eugene Shepherd; singing—Adolph Anderson, Frances Bible, Shirley Blois, Jane Boedeker, Annette Burford, Mary Agnes Davis, Minerva Davis, Miriam Dugan, Hugh Fleming, Pamela Meeker, Dorothy Stahl, Kenneth Utt; piano—Robert Brereton, John Chrisman, Ruth Duncan, Jose Llerena Guiu, Sarah Linn, Stanley Lock, Anley Loran, Marjorie Mitchell, Gloria Morgan, Margarette Price, Erma Riggins, Despy Skourlas, Thiele Richards.

The nineteenth season of the school opened on Oct. 8.

Marjorie Lawrence in First Recital at Town Hall, Nov. 29

Marjorie Lawrence resumes her concert activities on Nov. 29 when she appears with Henri Deering, pianist, in Town Hall, New York Since her illness of more than a year ago, the Metropolitan soprano has been gradually resuming her artistic work. On Sept. 6 she was heard with Andre Kostelanetz and his orchestra in a broadcast and more recently appeared with Prince George Chavchavadze, pianist, in a program to raise funds for the purchase of kit bags for soldiers going overseas. She also has sung at the Stage Door Canteen, New York.

Miss Lawrence on Nov. 4 will be guest at the luncheon of the Metropolitan Opera Guild and on Nov. 24 opens the concert series at the Hotel Pierre.

The soprano has been invited by Kenneth Klein, Town Hall Concert Director, to appear on Dec. 9 in the Endowment Series in a special program in connection with the twentieth anniversary celebration of the League of Composers.

Miss Lawrence will give the world premiere of a set of songs by Frederick Jacobi, scored for voice and two pianos. The latter will be played by Celius Dougherty and Vincenz Ruzicka. The Budapest String Quartet and other artists will be heard. Premiere performances of works by Gruenberg, Martinu, Milhaud, Piston and Schönberg will be given.

Appelbaum to Give Recital Series of Beethoven Piano Sonatas

Following a two-year absence from the concert platform, during which he prepared all of Beethoven's piano sonatas, Kurt Appelbaum, in Town Hall, New York, on Nov. 14 gives the first of three recitals in which he will play 10 of these works. During this period Mr. Appelbaum also made recordings of the sonatas, 16 of which will be released this month by Musicraft Corporation.

RADIO Networks Split on Future Petrillo Relations, Toscanini to Play Compositions by Americans

With James C. Petrillo's ban on the use of recordings and transcriptions on the radio upheld by a U. S. District Court, the networks of the country will concentrate their fire upon securing Congressional action while Assistant Attorney General Thurman Arnold weighs the possibility of an appeal to the Supreme Court.

In a call to the networks, the National Association of Broadcasters stated that Judge John P. Barnes did not rule on the Petrillo edict preventing the use of amateur musicians, a matter of vital interest to musical schools and colleges, but had ruled that the entire matter was a union dispute without hearing any argument by the American Federation of Musicians' counsel.

A compromise plan between broadcasters and Mr. Petrillo as the president of the American Federation of Musicians, to offset the latter's ban on radio concerts by student ensembles, was urged by Dr. Howard Hanson on Oct. 25. Dr. Hanson, director of the Eastman School of Music, whose annual series of concerts are now prohibited from the radio, submitted his plan to the A.F.M. and the National Association of Broadcasters.

Both chains insisted that whatever recordings are used are utilized by the individual stations and not by the complete networks. Network officials further asserted that each station therefore, if the court's ruling is to be observed, must make an agreement with Petrillo.

The N.A.B. has further contended that the decision gives Petrillo complete authority to call strikes against the radio, films and any field where reproduction of music is utilized.

Meantime Congress expects Senator Wheeler to proceed with his investigation of Petrillo which was begun by a sub-committee under Senator Clark. Petrillo has refused to grant Wheeler's request that the ban be rescinded during the war.

Samuel L. Rosenbaum, president of WFIL, Philadelphia, of the Blue Network, assailed the N.A.B. for "pulling hot chestnuts out of the fire" for the record companies and advocated direct negotiation with Petrillo as opposed to the suggested state court action. NBC is reported as favorable to such a step, with only CBS holding out for further legal argument.

Continuing its enlarging of serious music activities, CBS on Nov. 11 will have Erich Korngold, composer, as guest conductor of the Columbia Concert Orchestra in a program of his own works. Korngold will also appear as pianist and accompanist for Irene Farrell, soprano and Robert Nicholson, baritone.

Succeding Arturo Toscanini as conductor, Bruno Walter brought the New York Philharmonic back to the radio on CBS on Oct. 25. Schubert's Unfinished and Mahler's First were the symphonies heard. On Oct. 31, the first of the Young People's Concerts by the Philharmonic was heard over CBS with Dr. Rudolph Ganz again conducting. The Cleveland Orchestra, with Leonard Rose, cellist and Artur Rodzinski conducting, was heard later that afternoon.

No decision has been made as yet as to the type of program which will be heard during the Metropolitan Opera's Saturday matinee broadcasts over the Blue. One of the plans still being considered is for the sale of war bonds and stamps.

Rudolph Firkusny, pianist, fulfilled a return engagement on Oct. 13, over CBS his program featuring the Dvorak theme and variations, Op. 36, in commemoration of the latter's arrival here 50 years ago.

Tonight (Nov. 1) when Toscanini returns to the NBC Orchestra, his program will be all-American in make-up. He will play for the first time Gershwin's Rhapsody in Blue. Earl Wild will be the pianist. Toscanini also has scheduled Loeffler's Memories of My Childhood and will give the first performances anywhere of Morton Gould's Lincoln Legend and Paul Creston's Choric Dance.

NBC launched its Music of the New World Series on Oct 10 with Frank Black conducting the NBC Orchestra in works by Chavez with scoring suggested by Aztec instruments; and several short Inca themes developed in scoring by George Bennett. The program opened with an Invocation from an opera by Ballieri based on Incan themes. A Peruvian singer and player, in costumes, also took part. Ernest La Prade was general chairman at the opening which was part of the Inter-American Congress. A small chorus of Columbia University students sang under the direction of Lila Belle Pitts who also discussed modern Latin American songs.

Conducting the NBC Symphony Orchestra on Nov. 15, Leopold Stokowski will give the first major radio performance in this country of Exile Symphony by Allan Hovannes, Boston composer. The work, recently broadcast by short wave, was heard by Sibelius in Finland, who sent the American composer his congratulations and invited him to visit that country.

New Friends Series on WQXR

WQXR is broadcasting the final half-hour of each Town Hall concert by the New Friends of Music. The 16 chamber music programs will be heard on consecutive Sunday afternoons from 6:30 p.m. The opening event, on Oct. 25, presented Hortense Monath, pianist, and the Coolidge Quartet in a centennial performance of Schumann's Piano Quintet.

WQXR reports the sale of a single admission ticket to its new Treasury Concert Series, which began on Oct. 18, for $975. Seats are limited to the purchasers of war bonds and one listener bought 13 bonds, covering the entire series. Artur Schnabel, pianist, was soloist with the Perole String Quartet and Deems Taylor, the latter as commentator.

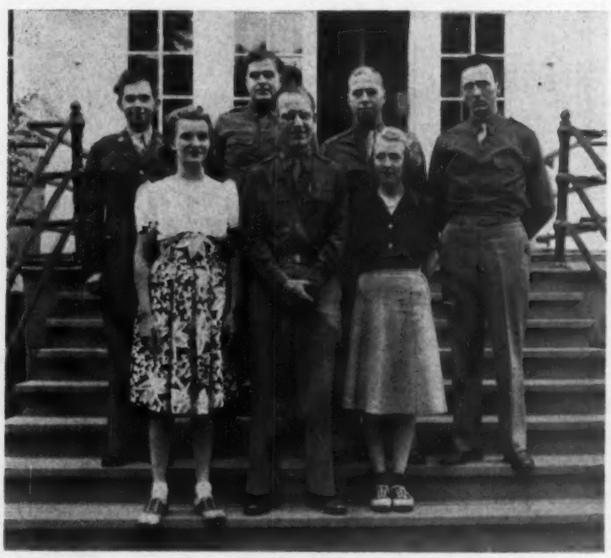
When Jean Tennyson, Jan Peerce and Robert Weede broadcast their excerpts from La Boheme on the Great Moments in Music series on Oct. 14, the locale was San Francisco and Gaetano Merola was the conductor. The three artists are appearing there with the San Francisco Opera Company.

Jack Adams, formerly active in the concert field, has joined WINS, New York, as program director. Mr. Adams previously was associated with Elliott Roosevelt's projected Transcontinental Broadcasting System.

Metropolitan Auditions Shifted to Blue Network

With the Saturday matinees of the Metropolitan Opera booked for the Blue Network starting Nov. 28, the seventh annual Metropolitan Opera Auditions of the Air will also be heard on this chain this year. Heretofore the series has been a feature of NBC. Wilfred Pelletier again will be in charge and the time has been moved to 6:30 on Sunday afternoons for a full half-hour. The auditions will be heard over 137 stations.

Mr. Pelletier has been appointed director of the Conservatory of Music conducted by the Province of Quebec. The school will be conducted for the benefit of French-Canadian musicians and students. With Sir Thomas Beecham returning for another Metropolitan season, Mr. Pelletier's assignments, hitherto in the French repertoire, may be shifted although he is expected to retain Lakmé. Sir Thomas will direct Carmen and Faust but the proposed revival of Romeo et Juliet is now reported as dropped.



MEDICOS AND MUSICIANS AT FORT ONTARIO, N. Y., where Charles R. Wilkes, pianist, is directing the choir and composing. Left to right, rear row: Mr. Wilkes; Capt. Naumoff, baritone and physician; Capt. Richard W. Britt, amateur accordionist and head surgeon of the post; Maj. William G. Ford, who plays several instruments. Front row, left to right: Barbara Beyer, pianist and daughter of Lt. Col. William Beyer (next to her), former Brooklyn, N. Y., organist and physician; Mrs. Britt, also a pianist.

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New York November 1, 1942 No. 3059

The Passing of Frederick Stock

Chicago has lost one of its most precious assets, and the nation loses one of our great champions of the symphonic art, in the death of Dr. Frederick Stock, for thirty-seven years conductor of the Chicago Symphony Orchestra.

Dr. Stock was as much a civic landmark as the Lake Shore Drive or the Wrigley Building, as strong a bulwark for music through the changing decades as the University of Chicago is for intellectual matters. He was a living symbol of solidity, dependability and worth in the artistic sphere.

Coming to Chicago in the days soon after its greatest expansion began, when fortunes were new and the strength of the Middle Western colossus great but its artistic life still somewhat chaotic and undefined, he lived to see the city become a center for concerts and opera.

He followed in the pioneering footsteps of his predecessor, Theodore Thomas, who created the orchestra in 1891 at the behest of a group of local business leaders. Through many vicissitudes he fulfilled his trust faithfully.

Indeed, in many ways Stock amplified the Thomas legend, doing much salutary work over the years for the introduction of music by American composers, as well as outstanding foreign writers. He lived to see the orchestra's fiftieth anniversary celebrated with premieres of new scores by notable Europeans whom he personally commissioned in a tour of the Continent, and supervised a competition for American compositions. He was the friend and advisor of many artists the world over.

Dr. Stock, apart from festival and guest symphonic appearances elsewhere, was destined to spend nearly fifty busy years as symphonic director on the shores of Lake Michigan. In many ways, he was ideally fitted to occupy this dominating position. And it was well for the artistic prestige of the entire Middle West that his particular energy and organizing ability was brought to bear permanently on the musical affairs of this region.

He was a man of wide interests, including the modern schools. His life sums up an achievement that will not be forgotten in the city that loved and honored him.

• • •

Recording Absurdities

The ban on any member of the American Federation of Musicians making recordings in the United States, for use in broadcasts or mechanical reproduction, enforced by the aggressive head of that organizaztion, still stands despite hearing of a suit brought in a Chicago Federal Court by the United States Government.

This appeal for an injunction to restrain James C. Petrillo from his drastic curb was denied by Federal Judge John P. Barnes on the ground that the matter "is essentially a labor dispute" and that a previous United States Supreme Court ruling had decreed that the anti-trust law, under certain conditions, does not apply to unions. Nevertheless, the Assistant Attorney General, Thurman W. Arnold, indicated that the decision would be appealed.

The chief broadcasters of the country are said to favor, instead, some form of action to induce Congress to modify the law or pass another to care for such an emergency. (The broadcasters are said to be not yet completely unanimous, one chain being reported inclined to make terms.)

The side of the union musicians, naturally, deserved to be heard. One of the complaints is that players receive only a small fee for a recording session, whereas the use of the record for broadcasts and "juke" boxes, in the case of a hit, sometimes nets the companies in charge of such reproductive activities vast sums.

Doubtless some system could be devised by which a royalty would be paid to musicians for similar use of recordings. Is not the laborer worthy of his hire? There seems little sense, however, in stopping all such activities, and thus throwing out the goose with the golden egg.

Though every one has certain rights in the matter of adequate pay, and these should be safeguarded, this is hardly the time for any group of workers who can do so important a part in raising morale as the musicians, to sulk and refuse to play.

The war need for all to do their part is clearly conducive to musical activity in the free-est sense by everybody—amateurs included. They can supply in the home and community the musical inspiration denied when large groups of professional musicians find travel restrictions cutting down their tours.

Mr. Petrillo, while in one sense a champion of labor in the musical field, has thus set himself against certain larger currents appropriate to the time and the international situation.

The government has indicated its position; the Congress has held hearings on the matter of the union head's power and decisions. The next step in the involved matter will be awaited by all musicians.

• • •

Free China Marches to Music

A remarkable story of the effect of music in raising the spirit of man for a supreme defensive effort is found in the popularity of a song, Chi Lai, which has become the national anthem of free China. It was introduced to America by Paul Robeson in an album of recordings made in aid of United China Relief. Its popularity is linked with a striking new movement for group singing in that country, the growth of which is recounted in a recent press release by that organization.

"'Chi Lai' is the battlecry of Free China. This most famous word in new China's fighting vocabulary means 'Arise.' . . . This word was first of all a song, written in Shanghai in 1933, when Japan began her invasion of Manchuria. . . .

"The music was written by an obscure young Chinese composer named Nieh Erh, who had studied western music in Shanghai. The music of this young composer was revolutionary, using as it did the European twelve-tone instead of the ancient five-tone scale. The new kind of tune caught the ears of young Chinese who had been exposed to western sound films and popular music. It was played by Shanghai restaurant orchestras and widely over the radio.

"The song might have enjoyed the transient fame common to all hit tunes, if it had not also captured the imagination of a young Chinese Y.M.C.A. secretary named Liu Liang-mo, who also had revolutionary ideas about Chinese music.

"In old China, solo singing had always prevailed, and mass or community singing was unknown. Singing, furthermore, was never done by 'nice' people, being considered the sphere of sing-song girls, professional entertainers, story-tellers and laborers.

"In 1935, young Liu read an American book, Music Unites People, which interested him in community singing. Erh's song was still being sung, and Liu decided to use it as the vehicle to launch in China a movement based on the community singing described in the American book. . . . He held a first, large mass meeting in a Shanghai stadium, and instructed the curious hundreds who assembled: 'Arise and fight, all who would not be slaves!' . . .

"These words were sung that night in 1935 by young Chinese from all walks of life who had never sung before except in their jobs—and never together. That night marked the start of the mass singing movement in China.

"Young Liu Liang-mo has been credited with having taught all China to sing. And the song written by the obscure Chinese composer, killed mysteriously in Japan a year later, is credited with having done more to unify China's people into another great wall of resistance than any other single force."

Musical Memories

From the Musical Courier's Files

A GATHERING IN LONDON IN 1864.

Left to right are Alfredo Piatti, cellist, Henri Wieniawski, Josef Joachim and, seated, H. W. Ernst, all leading violin virtuosi of the day, with the music publisher Chappell. Ernst, who was already an ill man, died the following year in Nice.

VARIATIONS

By Leonard Liebling

In one of his recent Sunday music sermons in the Herald-Tribune, Virgil Thomson takes Berlioz as his text and proceeds to show that he is greater than his detractors admit, and not nearly as neglected as some of his champions assert.

Thomson points out that the Fantastic Symphony, several of the Overtures, excerpts from The Damnation of Faust, and the Romeo and Juliet Symphony are heard frequently, and even the Requiem Mass, Te Deum and Harold In Italy are performed about as often as Beethoven's Missa Solemnis, Verdi's Requiem, Bach's B minor Mass or Haydn's Oratorios. No composer could ask for more recognition than that. Furthermore, Thomson goes on, Berlioz' mastery and originality were acknowledged even during his lifetime, more than a century ago, when he won renown not only as a composer but also as a critic and conductor, and his Treatise On Instrumentation is considered as fundamental a contribution to musical knowledge as Rameau's and Fuchs' works on harmony, or J. S. Bach's Art of Fugue.

Thomson concludes that if all those virtues, plus "world-wide admiration, both lay and professional, and a profound influence on the technique of his art do not define 'greatness' in a composer, then I give up."

Another good point is Thomson's concession that Berlioz did not always sustain his highest level of creative power throughout a long work, but the critic wisely adds, "No composer ever did," which is undeniably true.

* * *

Regarding Berlioz' occasional overstepping of the bounds of classical taste, Thomson launches the same charge against all the other famous Romantics: "Liszt's music is over-rhetorical. Wagner's is full of German jingo and shameless in its exploitation of his own and his audience's erotic instincts. Schumann's is boisterous, Mendelssohn's is stuffy, Brahms' is timid and over-respectful of the past. Even Verdi, the purest of them all, made sometimes such pure theater that all sane sense of plot and character disappears. Only Chopin, in the whole nineteenth century, wrote music regularly, habitually according to an esthetic that would not have shocked Mozart or Handel."

With that paragraph one might take decided issue. There are experts who insist that Wagner's music is as much Oriental as German. Before World War I, no one ever accused him of being a jingo, and no calm estimate could make him one even today. He sang not the might of Teutonic arms, but of Teutonic art. So far as eroticism in music is concerned, it has had an admitted place ever since the art broke away from churchly restraint and restrictions. The fact that Wagner invented a more personal, intimate erotic expression in tone, and a new technique with which to voice it, is not exactly to his discredit. Heaven knows that since then, many composers have been trying to go beyond him, but did not even succeed in equalling him.

* * *

Schumann boisterous? Well, aren't they all, on occasions? Even Beethoven? But was Schumann boisterous in the slow movements of his Symphonies or piano Sonatas, in the finale of the C major Fantasie, in the piano Concerto, the Quintet, the Kinderscenen, and in his songs?

Mendelssohn stuffy? A strange word in connection with that composer. The dictionaries define "stuffy" as "badly ventilated; musty; causing a feeling of closeness or discomfort." Are any of those qualities in Mendelssohn's music, often accused of being too airy, too breezy, too lightsome? Certainly the Overtures, the Elijah, the violin Concerto, Italian Symphony, Octet, D minor Trio and F sharp minor Fantasie, are not stuffy. Or the Spring Song, and Spinning Song for piano.

Brahms timid and respectful of the past? Half true. Timid, no; respectful, yes. He was far from timid in his Symphonies and chamber music, his songs, the Paganini and Handel Variations and the towering B flat major and D minor piano Concertos.

It is open to question whether Verdi was "the purest of them all." It would not be impious to claim that in the field of opera, Gluck and Mozart surpass him in purity.

Thomson's opinion of Chopin's proud eminence is certain of assent from every serious musical thinker. However, some of us imagine that his music would indeed have shocked Mozart and Handel. In fact, aside from a few of the melodies, they probably would have understood very little of it, and especially not the harmonies, the frank passion, the free forms and the expansive passage work.

Two of the valuable assets of Thomson's critical work in the Herald-Tribune are independent viewpoint and ability to create controversy. That is how eventual truth is helped along its way.

* * *

By the way, Thomson and the rest of the music staff of the Herald-Tribune are holding a seminar in music criticism at New York University this autumn.

If they have not yet included the following items in their instruction, I herewith offer them for early use:

Don't ever arrive at a concert on time or stay until it is over, for that would put you under suspicion of being a mere music-lover.

Be sure to edit your own stuff before sending it to press. If you find that it is completely favorable, be sure to insert a few lines of dispraise for contrast and authority.

Always have your seats near an exit in order to vanish unostentatiously when leaving after the first number. If that is not feasible, remember that the intermission is an ideal aid to an unnoticed disappearance.

Scribble copious memoranda on your recital program; that impresses the regular concert-goer and frightens the watching relatives of the performer.

Never applaud, as that shows enthusiasm.

Never laugh at comic moments in opera; that shows a sense of humor.

Don't advertise teachers, publishers or piano manufacturers in your reviews. It might help them.

When listening to classical music (especially Bach and Beethovan) lean far back in your seat, rest your chin in your hand, and look pontifically at the ceiling. With Strauss, Schumann, Chopin, Tschaikowsky and other Romantics, look tolerant and slightly blasé. In modern music, look at the other critics to see whether you might guess what they are thinking. In the case of a Beethoven recital or a Mahler or Bruckner Symphony (if you don't like the latter two), look all over the house.

If you are in the habit of taking concert naps, provide yourself with dark glasses. They help sleep and deceive your neighbors. A gum drop or other candy in the mouth is some protection against snoring.

Always converse with other critics during intermission. They might say something you forgot to put in the review you sent your paper just before the performance. There may still be time to telephone the change.

When mistakes are pointed out to you in your reviews, blame them on the editors and typesetters.

If artists invite you to meals or parties which you accept, criticize them severely at their next appearance, to show that you cannot be bribed or even influenced by hospitality.

If you do not like the figure of a prima donna or the shape of her nose, it will be easier for you to find fault with her voice placement and phrasing.

Remember that while "but" is the most important word in your reviewing vocabulary, nearly as useful are "though," "despite," "however," "nevertheless" and "notwithstanding."

* * *

With a heart full of contrition, I am glad to publish the attached:

New York, October 15, 1942.

Dear Variations:

I have just seen a copy of your article titled Variations, in which you say:

"Then there's Dorothy Kilgallen's column in the New York Evening Journal of July 31st—'Lana Turner is the new publisher of Down Beat, the musicians' bible.' W-H-A-T?"

I am afraid you read that a little too fast. That was an excerpt from a column I do occasionally called "Broadway Futurama," which is a humorous forecast of things as they might be twenty-five or fifty years from now. None of these items in the entire column were factual or were meant to be, as the column's sub-title clearly explains.

Inasmuch as the item you ran inferred that I had printed a ridiculously erroneous statement, I am sure that you will wish to correct it in your next issue.

Sincerely yours,

DOROTHY KILGALLEN,

(New York Journal and American)

* * *

The Shostakovitch Seventh Symphony is the current issue in Musicland. Some like it, some don't, and some compare it to the curate's egg—good in spots.

* * *

Has the musical season really started? Well, let's see by reading the papers, for instance of October 14, on the subject of the Philharmonic concert of the evening before:

TIMES

(Shostakovitch's Seventh Symphony). It is a tone-picture, genuinely dramatic in spirit and often of true descriptive power.

HERALD-TRIBUNE

It is hard to keep one's attention on it. . . . One gets to thinking about something else while waiting for the next section.

WORLD-TELEGRAM

Embedded in its tingling web is the angry theme-song of all outraged humanity. The timeliness is only one side of the symphony. Its immediate message probes deep. As timeless music, as a symphony, as a sincere welling up of true art, it bows into the fellowship of Beethoven and Brahms.

SUN

For the reviewer, this was a third hearing of the work. . . . This commentator must confess that the basic material sounded more trite, and either empty or bombastic, by virtue of the familiarity which enabled a more ready separation of their substance from the welter of their surroundings.

WORLD-TELEGRAM

Mr. Toscanini coaxed the utmost stamina and virtuosity from the orchestra. The performance bristled with marvels of solo superskill, and some of the unison string and wind playing was on a like virtuoso plane. Actually the men were like so many replicas of the maestro himself.

HERALD-TRIBUNE

Certainly if anybody can get first-class playing out of an orchestra, Mr. Toscanini can. But he failed to do so with his orchestra last spring, and he has failed to do so this season. At last night's concert the woodwinds were far from perfect and the strings lacked both beauty of tone and precision.

Yes, the music season has really started.

Strictly Personal

Stationed at Quantico, Va., Capt. Frank Chapman, U. S. Marine Corps, in addition to furloughs, is able to visit weekly with his wife, Gladys Swarthout, Metropolitan Opera diva. The "visits," however, have to be made by radio when Frank tunes in on the CBS Family Hour programs, of which Gladys is the star. Usually at least 30 buddies of Frank make the "trip" with him. Miss Swarthout keeps this in mind and sings directly to this special audience.

•

A festal occasion was the first birthday party of the New Opera Company, with the theatrical and musical worlds both joining in the anniversary celebration on Oct. 13 at the Broadway Theatre. Mrs. Lytle Hull, founder and ardent exponent of the organization, cut the birthday cake. Elsa Maxwell was master of ceremonies. Elissa Landi and George Jessel held the spotlight on the program. Among others present were Ray Bolger, Marc Connelly, Ethel Merman, Lee Shubert, Peggy Wood, Cheryl Crawford, Alfred de Liagre, Jr., John Golden, Max Gordon, Jack Haley, Theresa Helburn, Nedda Harrigan, Margo, Guthrie McClintic, John Cecil Holm, Paula Laurence and Danny Kaye.

•

No sniffer at musical expression of the people, Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, has accepted an invitation to lead the Camp Atterbury "Bobcats" in a concert for the camp's recreation fund.

The "Bobcats," made up of "jive" artists in the army who come from name swing bands throughout the country, told him they never use music.

"Just to make it even," said he, "I won't use music either."

"If listening to 'swing' music conducted by a symphonic musician will show people that there is a definite affinity between the two types, and will bring them—at first perhaps out of mere curiosity—to listen to the music I really consider best, then I think it's up to me and my colleagues to promote both types of music," Dr. Sevitzky said, emphasizing his decision.

The soldiers at Camp Atterbury, by their own request, will hear at least one concert in camp by the Indianapolis Symphony this season.

•

Although neither a pilot nor a bombardier, Grace Moore had to use a new army bomber to fulfill her Oct. 19 engagement on the Great Artist Series over NBC. Miss Moore, before rejoining the Metropolitan, has been giving benefit programs recently in Canada for soldiers. Miss Moore sang the first number she ever offered in public, James Rogers' The Star. She had sung it at the graduation exercises of a high school in her own Jellico, Tenn.

•

Jessica Dragonette was seen talking with a prominent gentleman in the theatre world a few weeks ago. It develops that the Theatre Guild is considering a revival of Green Grow the Lilacs as a musical show with the blonde lady of the radio being asked to take the lead. Miss Dragonette made a favorable screen test for Republic recently. She flew to the coast between Saturday night radio engagements.

•

Joseph Gingold, violinist, recently practised very vigorously for several hours while a painter was re-decorating his studio.

When he stopped, the painter asked, "Where do you work?" and on Mr. Gingold's reply, "At NBC," said, "They certainly give you lots of homework!"

I See That

Hugo Burghauser, conductor, is giving classes in the History and Development of Orchestra Instruments at the New York College of Music. This is his third season at the college.

•

Mario Berini, tenor, took part in a special pageant for the United War Fund Oct. 18 at Forbes Field, Pittsburgh, accompanied by the Pittsburgh Symphony.

•

Nina Karena, Russian soprano, will be heard over WQXR this month in Virgil Thompson's Stabat Mater. Mme. Karena has appeared frequently in recitals in Europe and England, and was chosen to sing a Bartok program in Paris with the composer at the piano.

•

Three Bagatelles for String Orchestra by Rudolph Goehr were presented for the first time by Alfred Wallenstein on Symphonic Strings, Oct. 18 over WOR. Mr. Goehr was widely known in Europe for his music for films, some of which he directed.

•

Bruna Castagna, Metropolitan contralto, opens her concert season on Nov. 10 at the University of California, Los Angeles.

•

Mildred Dilling, harpist, has returned to New York after a six weeks' visit in Mexico City where she played under the auspices of the new American Society of Mexico for the Mexican Red Cross and the Association for the Prevention of Blindness. Miss Dilling later was guest at a meeting in Indianapolis when $1,400,000 was raised by the Women's Million Dollar War Bond Luncheon.

•

Kurt Baum, Metropolitan Opera tenor, sings on Nov. 10 at Detroit.

•

Robert Goldsand, pianist, is scheduled to appear tonight (Nov. 1) for the Women's Club of Hackensack, N. J.

•

Eleanor Steber, soprano of the Metropolitan, on a pre-opera season tour of 10 states and three Canadian provinces, was heard in Muskogee, Okla., Oct. 24.

•

Patricia Travers, young American violinist, is to be soloist tonight (Nov. 1) with the Minneapolis Symphony.

•

Astrid Varnay, Metropolitan soprano, now touring, sang in Flint, Mich., on Oct. 23.

•

Rae Muscanto, American coloratura soprano, at her Carnegie Chamber Hall recital on Oct. 23 sang selections from the classics, arias from Traviata and The Barber of Seville, and Air du Feu and Habanera Vocalise by Ravel.

•

Ruth Owens, soprano, has joined the staff of WNAC, of the Yankee Network. She appears on The Spotlight Revue, Yankee House Party, and Army and Navy House Party.

•

Louise and Joana Leschin, duo-pianists, have just returned from a trip to the West coast where they were guests on the Rudy Vallee Camp Show and played at aircraft plants in addition to concert appearances.

•

Vytautas Bacevicius, pianist-composer, who appeared in recital in Washington, D. C., Oct. 25, will give a concert in Brooklyn this month. Later he will be heard in his third New York Town Hall in recital.

•

Stanley Bate, pianist-composer and winner of a Guggenheim Fellowship, will appear as soloist with the New York Philharmonic in the first concert performance of his Concertante for Piano and Strings, Bruno Walter conducting.

•

The Rothschild String Quartet, and Mary Louise, pianist were the artists on the Victory program at the New York Public Library, Oct. 17 and at the Metropolitan Museum of Art Oct. 18.

•

The Mascagni Opera Company, Josephine La Puma, director, Thomas Grasso, conductor gave performances of Traviata, Cavalleria Rusticana, Pagliacci and Carmen during October.

•

Jessica Dragonette gave a concert on Oct. 21 at the Mosque Theatre, Newark, N. J., for the Catholic Daughters of America.

•

James Pease, American bass-baritone, has been signed by Haensel & Jones to appear under their management.

•

Marita Farell, Metropolitan Opera soprano, sang her first Mimi in Puccini's La Boheme at the Shubert Theatre in New Haven, Conn., on Oct. 28.

•

George H. Neitzert, former Juilliard School scolarship winner and member of the New Friends of Music Orchestra, is a corporal in the Army Air Forces.

National Grand Opera Company Heard in Cleveland, New Haven

GIORGIO D'ANDRIA

Following the performance of La Traviata at Public Hall in Cleveland on October 23, the National Grand Opera Company, Giorgio D'Andria, director, gave La Boheme in New Haven, Conn., on October 28.

Mrs. Emil Brudno presented the company in the Cleveland performance, which had Annamary Dickey, Jess Walters and Francis Perulli as principals. At New Haven, the Puccini work was sung by Marita Farell, Nadine Ray, Eugene Conley, Giovanni de Surra and Nino Ruisi. Mr. D'Andria has been asked to present there this season Il Trovatore, Carmen, La Forza del Destino, Otello, Tosca and Faust. On Dec. 1, La Traviata will be sung in Brooklyn, N. Y., with the same principals.

For the second half of the season Mr. D'Andria plans to tour Eastern Canada and the Middle West.

Arrau Reports Boom in South American Music

Concert attendance in South America has increased as a result of the war, it was reported by Claudio Arrau, Chilean pianist, just arrived in the United States for another tour. Mr. Arrau estimated the increase during the recent season there at from 10 to 20 per cent, with long queues in front of the box offices. He said that ten days before Erich Kleiber opened his concerts with the Santiago Orchestra, no seats were available.

Mr. Arrau declared that one of the most interesting recent musical events was the appearance of Rayen Quitral, young Chilean-Indian soprano, who scored a success at the Teatro Colon as the Queen of the Night in Mozart's Magic Flute.

Domingo Santa Cruz, Chilean composer, is completing a new score, for piano and orchestra, written for Mr. Arrau, which the artist plans to present in New York this season. He also will be soloist in Carnegie Hall with both the New York Philharmonic and the Philadelphia orchestras.

Aniks Open New Studio

Evelyn Block Anik, pianist, and Harry E. Anik, composer-pianist, have opened new studios in New York.

VACATION DAYS AT LAKE PLACID

are past for a group of musical folk including, left to right, Mrs. Emanuel List, Prof. Viktor Fuchs, voice teacher, Mr. List, bass, and Rosa Bok, coloratura soprano, both of the Metropolitan Opera. Miss Bok recently sang at Fort Jay, with Dr. Otto Janowitz as accompanist, for USO-Camp Shows. She also appeared at Fort Monmouth, N. J., gave a benefit program at Lake Placid and sang two Victory Concerts, one broadcast over WNYC. Prof. Fuchs, her teacher in Europe, is continuing as advisor here.

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CINCINNATI

Wartime Season Is Launched With Ovation for Goossens

By MARJORIE GARRIGUE

CINCINNATI, O.—The season of major musical events got under way on the afternoon of Oct. 9, when Eugene Goossens stepped to the podium in Music Hall to conduct the Cincinnati Symphony Orchestra in a program of Bach, Beethoven and Brahms.

Flanking the stage were the silken banners of the Allied Nations, and nearly a dozen young men recruited from the College of Music and the Conservatory occupied the chairs of Symphony men who had gone into the armed forces. Among the violins, the presence of two young women further accentuated the note of war.

Undeniably there were empty seats in the great auditorium— the sale of season tickets being reported something like 10% under last year. Cincinnati had thereby revealed the effect of gasoline rationing. Nevertheless, in contrast with reports from other cities, where the percentage had dropped from 20% to 50%, the management pointed with pride to the Queen City 's loyalty to great music.

Mr. Goossens' conducting was a refreshing symbol of effortless mastery.

EUGENE GOOSSENS

Photo by Homer Jensen

He had returned to Cincinnati invigorated by his summer in Massachusetts, where he had completed his second Symphony, a work we hope to hear later in the season.

The list of soloists to be heard with the orchestra this season includes Jose Iturbi, Artur Rubinstein, Gregor Piatigorsky, Ruth Posselt, William Hain, Ray Lev, Isaac Stern, Percy Grainger, Rose Tentoni, Bidu Sayao, Sascha Gorodnitski, Claudio Arrau and Arnaldo Estrella.

Guest of College of Music

After the concert Mr. and Mrs. Goossens and many friends went directly to the College of Music, where the conductor was the honored guest at a reception in the drawing rooms of Schmidlapp Dormitory. These receptions, following the custom inaugurated last season, will be held every Symphony Friday afternoon in honor of Mr. Goossens and visiting artists. Students and friends of the College of Music will have the opportunity to meet these musical notables personally.

Philharmonic Men Send Cable to Shostakovitch

The players of the New York Philharmonic-Symphony Orchestra, after rehearsing Shostakovitch's Seventh Symphony on Oct. 14 for the week's three concerts under Toscanini, sent a cablegram to the composer. It read as follows:

"Greetings from the men of the Philharmonic-Symphony who this week, while playing your epic symphony, feel so closely the great communion of interest that binds us together. It is eminently fitting that this musical bond shall stand as a symbol of unity of all the forces of culture and progress linked together in our common struggle against the degeneracy and barbarism of Fascism. May the 'Symphony of United Nations' sound the triumphant liberation of the peoples of Europe and Asia and the victory of civilization so that we may all play a part in the overture to a new era of freedom and happiness for all humanity. With warm friendship and esteem to you and your great people."

Mozart Piano Concerto Series Tested by Radio

How an experiment, started about 14 years ago for a radio series, has grown and this season will be the principal part of his concert activities was related by Clarence Adler, pianist and teacher. Mr. Adler was one of the first artists to venture into the new medium when networks of stations were yet to come.

Notable champions of chamber music, Mr. Adler and Eddy Brown, violinist, nearly a decade and a half ago presented over WOR complete cycles of sonatas for these instruments by Mozart, Brahms and Beethoven. The violinist, to whom Mr. Adler gives credit for the idea, then suggested that the pianist investigate the 28 piano concertos of Mozart and present them with his own pupils.

"I have always been a Mozart enthusiast," Mr. Adler said. "My love for this composer goes back to the days when as a child in Cincinnati my interest was first directed to him by my teacher. When I was 13, I played the D Minor Concerto with the Cincinnati Symphony under Frank Van Der Stucken. But for some years I was not aware that there were 28 piano concerti by him.

"It seems to me that Mozart has been overlooked in the cycles we have been having. I do not recall a Mozart concerto series except one some 30 years ago in Berlin by Busoni.

"When Eddy Brown, who has exceptional talent for digging out rare information, called my attention to these works, I had difficulty in locating some of them. Six were not available in this country, but I was fortunate enough to borrow them from the Edwin A. Fleisher Collection in Philadelphia.

"Two seasons ago, with my pupils, I presented them over WQXR and last year, in response to Mr. Brown's request, played them with his ensemble. As they are chamber music in the highest sense, it was especially appropriate to perform them with his small group. At each broadcast we had a commentator who discussed, not the music to be played as commentators usually do, but Mozart as a boy, a man, a composer and a philosopher.

"Now, with a group of alumni of the National Orchestral Association and with Leon Barzin conducting, we are to give the cycle in Town Hall. I spent the summer at Lake Placid, going over the scores with Mr. Barzin and determining how we shall play them.

"Mozart made the piano an integral part; there is a complete balance between the instrument and the orchestra. We found that in many cases, the composer did not give specific dynamic directions, because he played these works himself, and perhaps did them differently each time. In most of the piano editions the scoring is too full of dynamic indications, and thus the chamber music idea is lost. So we have agreed as to how each one will be taken.

ADLER . . .

. . . MOZART

"The series will present 14 of the 28, selected first as the best representation in each instance of Mozart's development as a composer, and secondly from the standpoint of novelty. I won't say that there will be any 'first time' offering, but some of these works have rarely been performed.

"Again there will be a commentator at each of the six concerts. Dr. John Haynes Holmes will discuss the spiritual aspects of Mozart's music; Prof. Irwin Edman, his significance for the creative imagination; Aaron Copland, Mozart's relation to modern music; Leonard Liebling, the composer as a man; Lee Simonson, his connections with the stage; and Marc Blitzstein, at the first program, the master and current events.

"I know people are interested in such a cycle, because when we experimented over the radio, the response exceeded our best hopes. Because of radio, people generally today know as much about music as those who go to concerts."

National Capital Opens Music Year

WASHINGTON, D. C. — The musical scene is growing ever more animated in crowded Washington.

The Philadelphia Orchestra, Eugene Ormandy conducting, gave their first concert of the season on Oct. 20, and the National Symphony will also be heard shortly. C. C. Cappel announces an attractive list of concerts, as does Mrs. Dorothy Hodgkin Dorsey—so Washington awaits more and better music this season.

An enthusiastic crowd greeted the Budapest Quartet on the opening night of their series at the Congressional Library. The rain and flood couldn't keep these lovers of musical perfection away. Assisting the Budapest group for two octets were Stefan Frenkel and Joseph Gingold, violins, Milton Katims, viola, and Benar Heifetz, cello. A vital and full-sounding interpretation of the Enesco octet started things off with zip. The animated but more refined Haydn Quartet in C Major, Op. 54, No. 2, was well played. Mrs. Gertrude Clarke Whittall has the gratitude of Washington's music-discriminating audiences for making these concerts possible.

The Guild String Quartet, Emanuel Zetlin and Stanley Weiner, violins, Eugenie Limberg, viola, and Marcel Ancher, cello, gave their first concert at the Almas Temple on Oct. 6, featuring the Dvorak Quartet Op. 61, and the Debussy Sonata for flute, viola, and harp, Sylvia Meyer, Eugenie Limberg, and Kenton Terry taking part.

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"ROUND VOICED SINGING" N. Y. Herald-Tribune

"STOPPED THE SHOW" Variety

MUSIC FOR THE YULETIDE PROMINENT

With the Yuletide season only seven weeks or so distant, choral groups, church choirs and school and college singing ensembles are already selecting their programs. Conductors, choirmasters and leaders will be greatly assisted in making their choices if they look over the issues forthcoming from the Galaxy Music Corporation.

Numerous combinations of voices are available ranging from unison through junior groups to the usual four-part mixed and four-part male numbers. Folksongs in different arrangements, carols of many lands and original works in the manner of both of these categories are included in the recent issues.

Harvey Gaul, for example, is the arranger of an ancient Moravian Christmas carol as sung in Bethlehem, Penna. It is set for boys and girls voices or any other two-voiced group, the second following in canonic style and the two parts ultimately concluding in a series of Hosannas. The familiar Slovak Carol of the Sheep Bells, arranged by Richard Kountz, is offered in three parts, the sopranos carrying the theme against sustained chords by altos and baritones. For three-part female group, Gwynn S. Bement has arranged Carl Reinecke's On that Christmastide in the Long Ago, which is suitable for voices within a limited register.

In the style of a carol is T. Frederick H. Candlyn's The Wise Kings Three, for SSA, SS or SA. The minor mode is used throughout, until a sudden climactic chord of elevation ending the phrase "thanks to God."

Mark Andrews has arranged the Longfellow poem, I Heard the Bells on Christmas Day, for mixed voices with an alternate contralto or baritone solo. A definite "bell" figure, appearing first in the solo voice, occurs several times, being repeated by the sopranos and basses; and there is a chromatic episode for the solo voice between the two verses used.

Katherine K. Davis has harmonized an English carol, As It Fell Upon A Night, for mixed voices. A middle section for sopranos, altos and tenors, is to be used a cappella while the solo soprano has a descant above the chorus in the last verse. In this category also is an arrangement by George Mead of a Welsh carol, Dark the Night. Somewhat lugubrious at the outset, it moves rhythmically with some syncopated figures to a fortissimi six-part chord of rejoicing for the end.

Carol Arrangements

Well-trained parts are needed for the energetic God Rest You Merry, Innocents, by Frederick Erickson. The melody of the outset is repeated by the basses and tenors later on and this is followed by a female section in which the second sopranos carry the melody to an F sharp against a sustained A by the first group. The other parts return divisi and finally the opening figure comes back.

Margrethe Hokanson has an interesting number, Angels and Shepherds, in pastorale vein. A brevity, taking but two minutes to present, the humming accompaniment first by the men and then by the women should prove effective. A contralto solo is provided in Orvis Ross' setting of Luther's Cradle Hymn, an easy and singable arrangement.

Frank Scherer's Gifts of the Magi is a chorus of men's voices with a soprano or tenor solo, which later carries the melody against a humming by the other parts.

Special Combination Numbers

For male voices also, but not in the Christmas group, is Harvey Enders' Salutation of the Dawn, a dramatic item, the words drawn from the Sanskrit.

Channing Lefebvre's arrangement of Bach's familiar Sheep May Safely Graze is also offered by Galaxy for male voices. Although set for four-part singing there are many instances of two voices and the entire brevity (it takes only five minutes) is not difficult.

Marshall Bartholomew is the editor of another male number, by David Monrad Johansen, The Ancient Hills, which is dedicated to the Norwegian Royal University Chorus. To be sung briskly in the manner of a march, it is a typical masculine number. Starting in unison, in the minor, it builds, in the major mode, with the melody undergoing variations, returns in canonic style to the minor and finally concludes in the major with a grand climax. Also for male college singers is Christopher Thomas' Just for Fun, commenting on the vagaries of the English language.

BERNARD GABRIEL,

pianist, heard over WNYC in the Young American Artist Series, included several of his own compositions on his program. Mr. Gabriel will fulfill a return engagement at the Stage Door Canteen, New York, and also give several benefit concerts. He is Sunday soloist at Carnegie Chamber Music Hall for the First Humanist Society.

In the four-part mixed category, an interesting number, suitable for chorus (it is dedicated to Hugh Ross, conductor of the Schola Cantorum) is Pietro Yon's Tolling of a Bell. Dolorous in keeping with its text, this Piedmontese folk music, in the Yon arrangement, has a pedal point, reflecting the tolling idea against thirds. There are verses for four-part male chorus and for two-part women's group against a soprano solo before the return of the mixed chorus idea and an obbligato soprano solo.

Channing Lefebvre in Forever Free has set an ancient Dutch melody for four-part mixed voices. Stately, it is in hymnal style and climaxes in a six-part chord, *fff*. This also is a Galaxy issue as are Boris Levenson's arrangement of a Russian folksong, The Sleigh Ride, Gwynn S. Bement's setting of a Somerset folksong, The Apple Tree Wassail, and Laurence Powell's Georgie Wenlock, an English air, all retaining their original aura and none too difficult for the ordinary chorus.

Gena Branscombe adds to her long list of works for women's voices an arrangement in four parts of the old hymn, Tenting Tonight. The melody is sometimes in the first alto which rises above the second soprano. The arranger also often divides her singers in the manner of a male quartet.

Other Choral Items

One Night in Bethlehem, published by J. Fischer & Bro., is the latest choral number to come from William A Goldsworthy. Once again this composer takes both the senior and junior choirs into consideration. The young group devotes itself primarily to a sort of descant of familiar hymn tunes against the older section, but also shares their work. Antiphonal effects are at times brought into the whole. Not difficult and out of the ordinary, this cantata can be used by choruses of normal vocal equipment.

Since it concludes with the familiar hymn, it is perhaps correct that the Elsie Duncan Yale-Lawrence Keating cantata, O Little Town of Bethlehem, should bear this title. The estimated performance time is 45 minutes, the work is singable and very easy and there is a solo for each of the usual four parts. Amateur choirs can learn it quickly. Theodore Presser Co., is the publisher. The same publisher issues Mr. Keating's Junior Choir Book, for unison or two-part chorus. Familiar items, by Brahms, Sibelius, Schubert, Tchaikovsky and numerous others are blended with some Keating numbers.

The Oliver Ditson Company has a choral service, Hallelujah, compiled by Griffith J. Jones for a voice-speaking as well as a singing choir. A narrator explains the meaning of this Hebrew term, there is a traditional response and one by Purcell as well as Charles Wesley's poem to the Llanfair tune, Louis Lewandowski's setting of Psalm 150 and the Hallelujah choruses from Beethoven's Mount of Olives and Handel's Messiah as well as an excerpt from Haydn's Creation. Despite this description it is not merely a *pot-pourri* but a good compilation for choirs adequately trained to use it.

The folk list also includes two Oliver Ditson numbers, Henry C. Work's setting of the Negro air, Year of Jubilee, and a Swedish song, Maiden and the Hazel Bush, arranged by William S. Nagle, both spirited and lusty items.

School and Club Choruses

Junior choirs and junior high school choruses may find in four issues of the Carl Fischer Troubadour Series, arranged by Mae Nightingale, items within the limited vocal range of adolescents. Among them are the Mexican songs, La Cucaracha and Cielito Lindo, the latter with both Spanish and English words.

For three-part women's voices or girls' glee clubs, the same publisher has an attractive *a cappella number*, Dance in the Flower, by A. Nepomuceno, likewise with Spanish and English words, that has a folk-like color. Come and Trip it, also in this arrangement by Harry R. Wilson, is another attractive number with both the first sopranos and the altos dividing the melody.

From Theodore Presser is an arrangement by Robert Hernried of the American folk air, Will You Marry? Cleverly done with each of the three voices sharing the main idea, against interruptions by the others, this should provide excellent foil material in a serious program. Another of the same type is Rob Roy Peery's That Quartet in Our Old Barn. Paul Koepke, on the other hand, has made a more orthodox and easy setting of Brahms' Remembrance (issued by Oliver Ditson Company) for three women's voices which college and school groups can use without difficulty. This same composer has also arranged the Waltz from Tchaikovsky's Serenade for Strings which is easy and singable. More complex is Margrethe Hokanson's arrangement for solo, obbligato voice and four-part women's chorus of Sigurd Lie's Snow. Sustained chords in the four-part group and counterpoint by the obbligato voice, all hummed throughout, add to the novelty. J. Fischer & Bro., has a simple arrangement in the three-part women's voice category of Tuto Maramba, a Brazilian folksong, by Howard D. McKinney.

Operetta and Patriotic Number

Somewhat more difficult, yet in the idiom of the popular song, is an operetta for men with books, lyrics and music by L. E. Yeamans. A subtle commentary on modern educational methods and their contribution to a race of supermen, it could readily be utilized by a boys' school group although dedicated to the Men's Glee Club of Oberlin College. Theodore Presser Company is the publisher.

Oliver Ditson has P. Lincoln Mitchell's patriotic number, Torch of Freedom.

(*Please turn to opposite page*)

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JOY TO THE WORLD!..... high.....Powell Weaver
HALLOWED NIGHT..... medium.....Sydney King Russell

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AMONG PUBLISHERS' NEW ISSUES

ROBERT ELMORE,
Philadelphia composer and organist, who has assumed his post as new Dean of the Pennsylvania Chapter, A.G.O., on a holiday at Setauket, L. I.

Publishers Issue 5 New Works by Robert Elmore

PHILADELPHIA, PA.—Five new works by Robert Elmore, composer-organist, are being issued by publishers. Three Colors, suite for orchestra, is handled by Associated Music Publishers. Two choral-preludes have been published by Elkan-Vogel and two Christmas carols on which Mr. Elmore collaborated with Robert B. Reed are off the J. Fischer & Bro., presses.

As the new dean of Pennsylvania Chapter, A. G. O., Mr. Elmore is arranging a series of events both for the public and local organists. He gave a recital recently at Broad St., Presbyterian Church, Columbus, O. His one-act opera was presented in Map'ewood, N. J., with Vladimir Sokoloff at the piano.

Pupils of Mr. Elmore recently appointed to positions as organists include Vernon D. Johnson, at St. John's Evangelical and Reformed Church, Reading, and Marcia Terry, at the New Castle, Del., Episcopal Church.

Sacco-Van Loon Patriotic Number Issued by Schirmer

Liberty Under God, by John Sacco, sets a poem by Gerard Willem van Loon. Both composer and poet are now members of the United States armed forces. Van Loon authored the lines during the time he was a news announcer in the Dutch language over CBS in short wave broadcasts directed to both Holland and the Dutch East Indies. Gladys Swarthout, Metropolitan Opera mezzo-soprano, introduced the number while it was still in manuscript on her Family Hour program and Deems Taylor commented upon the song and its origin. Written in stately manner, it has a firm, dignified rhythm, with chordal accompaniment. The range is from low C to a top E, making it especially fitted for a virile baritone. G. Schirmer, Inc., publishers, have made it available also for four-part mixed voices and in a four-part male arrangement.

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(Continued from preceding page)

patriotic number, Torch of Freedom. Samuel Gaines' Of All the Year, by the same publisher, might find a place on male college glee clubs' programs. Charles Haubiel, through the Composers Press, has another ironic tale, with saxophone or clarinet and piano accompaniment, that similar groups will enjoy. Its title is Jungle Tale and it is largely in two-part arrangement.

FOR PIANO SOLO

AMERICAN CAPRICE, and NOXUBEE ODE, by Creighton Allen. Two individual solos, with vigorous, homespun quality in the first suggesting a folk dance. There is a contrasted *espressivo* section, that moves smoothly, with legato effect. Noxubee Ode is marked *andante sostenuto*, and begins with a simple theme in parallel fifths. Rapid scale passages, arpeggio octave sequences, and a quiet conclusion are used in its development. (M. L. Reid, New York.)

THREE PASTELS, by Edwin J. Stringham. Prefaced by a free moving introduction which contains some of the material used later in this mood portrait, the work remembers the style of MacDowell but is contemporary in its expression. (Edward B. Marks Corp., New York.)

FOR 2 PIANOS, 4 HANDS

REJOICE, BELOVED CHRISTIANS, and TOCCATA AND FUGUE IN D MINOR, by J. S. Bach; transcribed by Silvio Scionti. Mr. Scionti, expert duo-pianist, has made a workable transcription of one of Bach's most pleasing chorale-preludes, dividing the flowing figurations between two hands mostly in the *primo*, and has given the solid ground melody and harmony mainly to the second piano. It builds to a resonant climax, and needs good synchronization. The Toccata and Fugue is a more taxing *tour de force* and requires strong fingers and wrists, sustained octave playing and a relentless march to the stunning finale. The dedications are, respectively, to Mr. and Mrs. Ernest Powell, and Dr. and Mrs. James Francis Cooke. (G. Ricordi & Co., Inc., New York.)

SOUTH AFRICAN SONGS

SONGS FROM THE VELD, by Josef Marais, contains 14 folk numbers from South Africa, the British possession now a member of the United Nations. It introduces to the repertory markedly tuneful, dance-like, humorous ditties, with English versions by Mr. Marais. At the end of each is the equivalent in Afrikaans, a sort of blend of Dutch and native lingo. There is also a literal version given in English and a table of pronunciations for those who wish to study the tongue more closely. These songs have been performed over a national radio chain, and the arranger has recorded six of them with his Bushveld Band. There is some unusual folklore coloring—in fact, a new field is here opened. (G. Schirmer, Inc., New York.)

ESTHER COX-KARGE,
National President of Delta Omicron, will make an extended trip this fall inspecting Delta Omicron Chapters in the Middle West and West.

FOR DRUM

LATIN AMERICAN RHYTHMS FOR THE DRUMMER, by Phil Rale. This unique publication shows how to perform typical beats and rolls in such dance numbers as the rhumba, conga, samba, tango, beguine and paso doble. There are complete exercises for study and photos illustrating use of sticks. (Remick Music Corp., New York.)

SONG

TRUST THE ETERNAL, by Ruth Barrett Arno, for medium and low voices, makes use of the Willingham tune of Abt with an original introduction, declamatory in style, and an introduction to the last statement in recitative fashion. The tune is but slightly altered, while the accompaniment is considerably varied. (Carl Fischer, Inc., New York.)

Esther Abrams New Editor at Century Publishers

Esther Abrams is a new young editor for Century Publishers. A teacher of piano and theory, she is equipped for editing the technical and teaching material issued by this company. Miss Abrams is engaged at present in making some arrangements of piano classics for Century Publishers.

Goossens Invites 23 Composers to Write Fanfares

Eugene Goossens, who some years ago asked a group of British composers to write a special series of fanfares for his London concerts, has now invited a number of Americans to do the same thing for programs of the Cincinnati Symphony Orchestra. Most of these brief works bear a title, often dedicating it to various branches of the services.

The composers who will comply include Morton Gould, Roy Harris, Bernard Wagenaar, Felix Borowski, Hari McDonald, William Grant Still, Anis Fuleihan, Paul Creston, Howard Hanson, Bernard Rogers, Deems Taylor, Virgil Thomson, Walter Piston, Ernest Bloch, Aaron Copland, Percy Grainger, Darius Milhaud, Leo Sowerby, Randall Thompson, Henry Cowell, Edgar Stillman Kelley, Daniel Gregory Mason, and Roger Sessions.

Mana-Zucca Song in New Version

Mana-Zucca's song, Two Little Shoes, heard in concert and on the radio programs of many artists, is issued in a revised version, by Pauli-Pioneer Music Corp. The text of the poem has been altered in four instances to give it contemporary significance. A new title page, appropriate for war time, is also being prepared. Besides the three keys in which it was originally issued, it is now published for SSA and SATB and in these forms is being used in schools and colleges.

New Bost Records Issued

Bost Records have recently released a volume of records of Russian gypsy music sung by Mara. The ensemble is directed by Rudolph Goehr. The arrangements are rather modern.

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THOSE "BORN TO SING" FIND NICHE

By CRYSTAL WATERS

Time was when young people whose voices were good enough to attract attention and comment demanded the promise of an operatic career or they would not consider entering the vocal field as a life work. Going from one authority to another, they sought assurance from the outset that they would positively reach the top. The vocal teacher who gave the most extravagant praise and promises of the richest reward was chosen to train the voice.

The country is full of disappointed singers who put all their faith in such promises. Only one percent had their dreams come true. The others had a rude awakening when the money ran out; the goal was not reached and the teacher could not be held responsible.

If you most earn your living, why not consider the vocal field with the same common sense that you would weigh the possibilities of becoming a doctor, a journalist, a lawyer, a social worker? Of course, every one cannot arrive at the top, or no top would exist. In any field of endeavor, few become so outstanding as to be known internationally. But many are rewarded with substantial incomes, tripled, in effect, by the sheer joy of being in the work they love.

Change in Vocal Emphasis

Recent years have brought about a complete change in the vocal field. Glorious voices are still needed for grand opera, but, small or large, all types of voices are needed for broadcasts, musical films, night clubs, musical comedies, light operas, club recitals, dance bands, teaching and phonograph recording.

The great, heroic tones of other years —too frequently forced into bellowing, ear-splitting proportions—are being replaced by ones that flow out with conversational intimacy. Effortless, expressive singing has been found so enjoyable that everyone wants to hear it, even grand opera audiences.

Vocal methods have become modernized and streamlined. Scientific research, brought about by the advent of the microphone, reveals that the acoustical laws underlying all sound, apply to tones produced by the living, human instrument. Students are now taught how to conform to conditions which permit the laws of sound to fulfill themselves. With no personal effort, they are able to discover the maximum of resonance with the minimum of effort. Moreover, vocal principles, musicianship, interpretation, showmanship, are now developed right in the songs themselves, rather than on dry, tedious exercises. Thus an excellent repertoire grows hand-in-hand with the building of the voice.

Finding One's Niche

In my studio, I have witnessed amazing careers grow out of meager beginnings through discovering the particular niche in the vocal field that fitted the personality and vocal capacity of the student. One girl came to develop her speaking voice and found she had an aptitude for showmanship and comedy singing. She subsequently became noted as a night club singer. Another built up her voice, prepared a lecture-recital and now appears before local clubs. A young man discovered how to "sell" his songs and now sings on a national hook-up. A 13-year-old girl discovered that with easy, intimate tone production, she could sing with amazing depth of feeling. Soon she was engaged to sing with a swing band. Another began with a light, lyric voice which became so full-toned and vibrant that the promise of an opera career has been held out for her.

How can anyone tell, just by hearing you sing, that you have the common sense and working ability to build firm foundations in voice production, diction, musicianship and showmanship? Some of the biggest assets do not appear until smaller ones are mature. It is the utilization of these abilities which enables you to reach the heights; and the heights are so glamorous that obviously no effort should be spared in scaling them.

The thrill of singing is the greatest joy in life. If you follow your urge to become a singer, be willing to fill your own little niche until you grow into a large one. The profession is young. Start now and grow with it.

Barlow to Premiere U. S. Works with Philharmonic

Works by American composers will be a feature of concerts by the New York Philharmonic-Symphony Society under Howard Barlow, American conductor, whose engagement for eight programs during the first fortnight of November was recently announced.

Mr. Barlow, former conductor of the Baltimore Symphony, will premiere Bernard Herrmann's First Symphony, Morton Gould's Symphony No. 2 and seven of Robert Russell Bennett's Eight Etudes, and will also play William Schuman's American Festival Overture, John Knowles Paine's overture to Oedipus Tyrannus, George W. Chadwick's Jubilee Overture, MacDowell's Indian Suite and Henry F. Gilbert's Overture on Negro Themes.

It was also announced that an invitation had been extended to Samuel Samosud, Russian conductor, to appear as guest with the Philharmonic, but that he had been unable to accept because of his work in the theatre in Russia. Samosud last March in Kuibyshev premiered Shostakovitch's Seventh Symphony, which Arturo Toscanini led during the second week of his autumn guest engagement with the Philharmonic. Artur Rodzinski, during his three weeks' guest leadership, will conduct the First, Fifth and Seventh Symphonies by this composer.

Other conductors for the Philharmonic season include Bruno Walter, Dimitri Mitropoulos, Fritz Reiner and John Barbirolli. Walter has introduced to New York the Second Symphony of John Alden Carpenter. In December Mitropoulos will give the first complete performance of Roy Harris' Folk Song Symphony. In the spring Reiner will direct the premiere of William Schuman's Prayer for Freedom.

Appleton Orchestra Selects Schwerké as Manager

APPLETON, WIS.—Irving Schwerké, critic, lecturer, author and composer, has been named advisor and business manager of the Appleton Symphony Orchestra. Mr. Schwerké, in addition to working on three new books, is teaching conversational French and music appreciation at the Appleton Vocational School. He is continuing his lecturing before various clubs and at schools.

Michel Gibson, violinist, has been appointed concertmaster of the orchestra and will be soloist in the Bach A minor concerto on Feb. 14 next.

N. N.

Martinelli Continues as Chicago Opera Artistic Director

Giovanni Martinelli in addition to appearing for his thirtieth consecutive season at the Metropolitan Opera, will be artistic director of the Chicago Opera Company this year. It will be his second season in this capacity.

FREDERICK JAGEL GETS ASSISTANCE

of sons John, left, and Paul in unpacking on his return from a fifth tour of South America in operatic and concert engagements. Mr. Jagel opened the San Francisco Opera season on October 9 in Aida.

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CLEVELAND

Orchestra Opens Its 25th Jubilee

CLEVELAND, O.—In addition to sponsoring a $1,000 prize competition for a new symphonic work, previously announced in the Musical Courier, the Cleveland Orchestra in its 25th season is to feature other novelties. Dr. Artur Rodzinski offered the Shostakovitch Seventh Symphony at the second pair of concerts. Among other additions to the repertory will be the same composer's Sixth, Bruckner's "Romantic," and scores by Samuel Barber, Aaron Copland, and Herbert Elwell, whose Introduction and Allegro, heard at one of the Stadium Concerts in New York last summer, will be played. The first pair of concerts took place Oct. 8 and 10.

When Dr. Rodzinski, rounding out his first decade with the orchestra, stepped upon the stage of Severance Hall for the first concert, he was honored by musicians and audience rising to welcome him. The National Anthem sounded and the silver jubilee had begun. The novelty was Beecham's arrangement of Handel's suite. The Faithful Shepherd, charmingly produced and well received by the audience, which for the first time in years fell short of capacity. Dvorak's New World Symphony, the Petrouchka Suite, and the Strauss Rosenkavalier Waltzes were the other brilliant numbers.

Shostakovitch Seventh Thrills

The second pair of concerts opened with the G major Mozart Symphony, capably conducted by Rudolph Ringwall. Rodzinski performed the heroic task of conducting the Shostakovitch "Leningrad" Symphony for the first time here. He did not open the score during the 66 minutes of an unprecedentedly thrilling performance. In spite of some banalities and allusions to other works, the symphony was packed with suspense and vital emotion. Shouts of admiration and excitement followed. The audience rose to applaud.

In addition to ten members of the orchestra already in the armed forces, Rodzinski announced at the conclusion of the concert that within a few days six more young men, whom he bade rise, would join the army. They were given a hearty Godspeed.

At the Hanna Theatre, Gershwin's Porgy and Bess played to capacity houses in eight performances. Under Alexander Smallens, this music drama was stirringly presented by a large, able cast. The audiences were enthusiastic.

The Cleveland Civic Concert Association, under the able direction of Mrs. Emil Brudno, is presenting seven events. The National Grand Opera Company was to open the course, with La Traviata in English, on Oct. 23 at Public Music Hall. The Boston Symphony, under Dr. Serge Koussevitzky, appears in December; the Don Cossacks in January. Recitals will be given by Artur Rubinstein, Vladimir Horowitz, Jascha Heifetz, and Paul Robeson, the last in his first local appearance.

Walter Blodgett, who has succeeded Arthur W. Quimby as curator of Music at the Art Museum, for his first organ recital there, was heard in works by Bach and Franck.

The Fortnightly Musical Club is starting its new season under the presidency of Jean Webser Erisman with a formal concert at Steinway Hall, presenting a program of Spanish songs in costume by Esther Heerman, soprano, assisted by Joan Guinter Orr, pianist.

A reception in honor of new members follows.

ROSE H. WIDDER.

Annie Friedberg Artists Open Season's Activities

Elisabeth Schumann on Nov. 2 gives a Philadelphia recital for the benefit of the New School of Music. The soprano presents her annual Town Hall, New York, recital on Nov. 7 with Leo Rosenek again at the piano.

Ralph Kirkpatrick, harpsichordist, appears at Wells College on Nov. 8 and at Annapolis on Nov. 11. On Dec. 2, 7, 14 and 21 he gives a series of Bach programs including all partitas and the Goldberg Variations in Carnegie Chamber Music Hall. Hardesty Johnson, tenor, like Mr. Kirkpatrick now on Miss Friedberg's artist list, is soloist on Nov. 29 with the Minneapolis Symphony; Dec. 10 sings in Syracuse and Jan. 18 in Buffalo. His New York recital at Town Hall is on Dec. 6.

The Budapest String Quartet opens its tour on Nov. 15 in New York and then will play in California, Oregon, Washington, Montana, the Dakotas, Texas, Illinois, Minnesota, Pennsylvania, New Jersey, New York and Canada returning about March 1.

George Copeland, American pianist, makes his first New York appearance in several seasons on Dec. 5. In Town Hall his program will include several new Spanish selections.

Nora Conklin, Canadian contralto, returned to Windsor, Ont., after a two-year absence to present a well-chosen program. Miss Conklin, recently married to Russell Skitch, bass-baritone, of Kingston and war supervisor with the Y. M. C. A. there, was heard also in the Leamington United Church. She sings in Eaton Auditorium, Toronto on Nov. 6. Her husband is appearing with her in concert in Canada.

Concert Direction Annie Friedberg books these artists.

Marie Kraft and Arthur Loesser Give Institute Recital

CLEVELAND—With Arthur Loesser as associate, Marie Simmelink Kraft, mezzo-soprano, gave her annual faculty recital in Willard Clapp Hall of the Cleveland Institute of Music. Mrs. Kraft's varied program, ranging from Bach, Schubert, Debussy and Fauré to Ravel, Poulenc and Cleveland's own Herbert Elwell, included as well the first performance here of Ernst Bacon's An Ancient Christmas Carol, a song of intimate charm. Two settings of poems of Emily Dickinson by the former Clevelander, Lionel Nowak were introduced. Mr. Elwell's Love Charm of Simaitha was another novelty. Mrs. Kraft's artistic vocalism and Mr. Loesser's admirable pianism were blended with complete artistic understanding.

N. T. S.

Tibor Kozma, Conductor-Pianist, Heard in Radio and Concerts

Although a resident of New York for only a few months, Tibor Kozma has already appeared as pianist over WNYC and the NBC and has served as musical director with one of the Theatre Guild's shows and toured for the USO. As accompanist for the Mexican soprano, Mercedes Caraza, and two American artists, Mr. Kozma has been appearing in good-will and good-neighbor program.

The young Czech artist, while still a student, served as accompanist for many noted artists in Europe. Later he became a conductor and in 1934 was one of the youngest leaders to appear at the opera houses of his country. In 1937, with a repertoire of 47 operas, he was called to Brno and appointed guest conductor of the local station of the Czech State Radiojournal.

When the Munich pact was signed, he left his country and, through interest in scientific research, went to Quito in Ecuador. For two years, while studying the music of the Incas, he acted as visiting professor at the National Conservatory in Quito, conducted an orchestra which he had organized and served as musical director of HCJB, a powerful short-wave station, before coming to North America.

TIBOR KOZMA

Traviata in Miami

Arturo Di Filippi, tenor, and director of the Miami Opera Guild, University of Florida, announces two performances of Traviata on Dec. 7 and 8.

Reeves Tours with Novotna

George Reeves, pianist, is on tour as accompanist with Jarmila Novotna, Metropolitan Opera soprano. After summering in New England, Mr. Reeves has reopened his New York studio.

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HOLLYWOOD: Orchestra Season Started By Stokowski War Concert

Musical Courier Bureau
Hollywood, Calif.

A series of concerts in Hollywood will be given this year by the Philharmonic Orchestra, according to Mrs. Leiland Atherton Irish, executive vice-president and general manager of the Southern California Symphony Association. The orchestra will give its regular pairs of concerts in the Philharmonic Auditorium, as heretofore, the Hollywood series consisting of popular concerts on Sunday nights. The programs will also be broadcast.

Selection of Earl Carroll's Theatre for the Hollywood concerts has occasioned considerable surprise among patrons. Some consider it as rather incongruous for a symphony orchestra to play in a night club, even on the latter's off night. Others facetiously point out that if the famed Earl Carroll beauties cooperate with the management, there will be no difficulty in obtaining an audience. It is pointed out that no other theatre in Hollywood is available.

Western concert managers are holding their breath just now. Advance sales were good and interest in music high until the news of gas rationing broke, and the entire aspect of the situation changed somewhat. Particularly affected is Los Angeles, which at present has no adequate public transportation system. Whether or not music patrons will be willing to add from one to three hours to their former time in going to and coming from a concert is a burning question.

Stokowski Leads Shostakovitch's 7th

Fanfare and flag-waving marked the first presentation in the West of Shostakovitch's Seventh (War) Symphony, which was given to a packed audience in Shrine Auditorium, Oct. 9, under the auspices of the Hollywood Writers' Mobilization. Leopold Stokowski conducted the orchestra assembled from the Philharmonic and Janssen organizations, reinforced by studio musicians. The affair made it possible to take the entire orchestra out to the desert at Camp Young, where the symphony was repeated the next night for the entertainment of the soldiers.

At first hearing, the work does not appear great in anything but length. There are fine, noble passages in it, but there are also weak ones. The orchestration is magnificent, and there is much novel and effective treatment of material, as well as rhythmic ingenuity. But the score could be shortened by half an hour and be the better for it.

Stokowski conducted with much subtlety, achieving an infinite variety of dynamics. Preceding the symphony, the same composer's The United Nations song was delivered by Nelson Eddy. Guests and speakers included Mme. Maxim Litvinoff and Lieutenant Liudmila Pavlichenko.

EDWIN McARTHUR and PAUL LEYSSAC, right, looking over the score for Jungle Book, which Mr. Leyssac will include in his repertoire during the season.

Photo by Otto Rothschild

Horowitz Recital Stirs

The magnificent pianism of Vladimir Horowitz thrilled a capacity audience in the Philharmonic Auditorium, Oct. 13, under the auspices of the Los Angeles Chapter of Hadassah. Horowitz was at his best, and the result was virtual perfection.

Four Domenico Scarlatti sonatas, so grouped as to give almost the impression of a sonata in the modern sense, the Schumann Arabesque and the Chopin B flat minor Sonata began the program. First hearing here of the Prokofieff Sixth Sonata showed it a work of strong individuality and decided musical importance. Though it bristles with difficulties, its sweeping lines were painted in bold and decisive strokes, colored with the composer's inevitable pungency. Two Liszt items formed the concluding group.

Two highly talented teen-age youngsters, Sybil Steinberg, pianist, and Anne Darrall, soprano, pleased in joint recital at the Biltmore, Oct. 11. Sybil played with velvety touch and a depth of tone surprising in one of her 11 years.

Judith Poska selected a musicianly program for her Biltmore recital, Op. 12, proving herself a well poised and intelligent violinist. Max Rabinowitsh cooperated admirably at the piano in the Brahms A major Sonata and the massive Concerto of Sibelius.

Testimonial to Behymer

A testimonial luncheon to Impresario L. E. Behymer on the occasion of his 80th birthday was tendered by the Southern California Symphony Assn. on Nov. 5, with Mrs. Leiland Atherton Irish presiding. Behymer has been the leading concert impresario of the West Coast for more than half a century, and was the first manager of the Philharmonic Orchestra.

The Affiliated Teachers again sponsor a pre-season concert by the Philharmonic Orchestra in the Hollywood High School Auditorium, Nov. 15, with John Barbirolli conducting. The program includes a movement from Randall Thompson's Second Symphony, and Batuque, by the Brazilian composer, Oscar Lorenzo Fernandez.

Coleman Concerts Announced

Three well known string ensembles, the London, Pro Arte and Budapest Quartets, a new chamber orchestra directed by Richard Lert, and the Belgian Piano Quartet are included in the list for the 37th season of the Coleman Chamber Concerts which opened at the Pasadena Playhouse on Oct. 25. The London String Quartet, with its original personnel, gave the first program.

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Beecham Hailed in Seattle and Salt Lake

SALT LAKE CITY, UTAH.—"Sir Dynamite." That's what Salt Lake concert-goers unanimously agree Sir Thomas Beecham should be called. After his appearance with the Utah State Symphony Orchestra on Sept. 29 at Kingsbury Hall, music-lovers have an insatiable desire to have the peppery British conductor return again as soon as possible for one of his remarkable performances.

Sir Thomas not only conducted a program that bespoke its message with "thunder and glory," but as master of ceremonies he contributed a speech that in itself made the concert a memorable occasion. During the intermission, Dr. Adam S. Bennion, vice president of the association, presented Technical Sergeant Hans Heniot of the United States Army, with a platinum watch as a token of respect and admiration for the former conductor's work with the orchestra during the last two years.

The atmosphere of Kingsbury Hall seemingly crackled with the electric performance of Sir Thomas and an inspired orchestra. The flaming climaxes of the Bizet L'Arlesienne Suite and the dramatic portent of the Weber Oberon overture roused the audience to a frenzy of applause. Authoritative and tingling performances of the Mendelssohn "Italian" Symphony, the Handel-Beecham Faithful Shepherd Suite, and the Delius Serenade and Intermezzo from Hassan completed the most exciting program heard here in years.

By reason of Sgt. Heniot's resignation to enter the army, the Utah State Orchestra, assisted by the WPA War Services Program has embarked on a series of programs by guest conductors for the 1942-43 season. Guest conductors include Jose Echaniz, Christos Vrionides and James Sample. The subscriptions for the season, notwithstanding the tire shortage, nearly equal those for last year. The box-office sale for the first concert by Sir Thomas broke all previous records. Tickets were made available to a large number of men in the armed services through donations of the Orchestra Association and generous individuals.

Beecham Opens Seattle Season to SRO Audience

SEATTLE, WASH.—The Seattle Symphony Orchestra opened its 1942-43 season with an exceedingly brilliant concert, Sir Thomas Beecham conducting, on Oct. 5. The Music Hall had to hang out the SRO sign before 7:45. Seattle concert-goers were not disappointed in the music. Being the first concert of the season, there was some raggedness to be noted in the playing but to make up for it, the unfailing vitality of Sir Thomas was a pleasure. Beethoven's Seventh Symphony was the large work of the evening, and was placed last. Tchaikovsky and Bizet numbers were also heard. The tone poem, Assisi, of Wetzler, given for the first time in Seattle, struck a responsive note.

J. H.

Seattle to Hear Concert Series

SEATTLE, WASH.—A series presenting five noted artists is being heard here this season in Meany Hall, at the University of Washington. Those to appear include Josef Hofmann, Zino Francescatti, Helen Jepson, the Don Cossack Chorus and Nelson Eddy. Seats are unreserved, and students pay only $4 for the course, while the rate for others is slightly higher.

Cecilia Augsperger Schultz is presenting a Greater Artist Series including Jascha Heifetz, Bidu Sayao, Richard Crooks, Artur Rubinstein, the San Francisco Opera Ballet, and the Nine O'clock Opera Company in an English version of Marriage of Figaro. Her lighter DeLuxe Theatre Series includes Fray and Braggiotti, the Don Cossack Chorus, Carmen Amaya, the San Francisco Opera Ballet in Coppelia and Strauss Waltzes, and Paul Draper and Larry Adler in a joint dance and harmonica bill.

The Ladies Musical Club, now in its 52nd year, is presenting Vladimir Horowitz, Roland Hayes, Carroll Glenn, violinist, and Blanche Thebom, mezzo-soprano, the two latter artists in local debuts.

Radie Britain Work Played

The Glendale, Calif., Symphony Orchestra has programmed two new works by Radie Britain for world premieres in November, her Pastorale and Saturnale. Miss Britain now lives in Hollywood, and besides her creative activities, takes a leading part in the very active California movement for furthering more productions of music by Americans. Incidentally, she has become a full fledged member of ASCAP.

BUY WAR BONDS AND STAMPS

PHILADELPHIA MUSIC PLANS PROMISE REWARDING WINTER

PHILADELPHIA—The Philadelphia Orchestra opened its forty-third season in the Academy of Music on Oct. 2. The program was a tribute to living Russian composers. The Khrennikoff First Symphony is musical and symmetrical in form, and impresses one with its sincerity. It had its Philadelphia premiere under Stokowski in 1936. The lovely, shimmering beauty of Stravinsky's Fire Bird Suite made it the most popular work on the program. The important arpeggios and chords for the harp in the Berceuse and Finale were beautifully played by Edna Phillips, whose return to the orchestra was welcomed. Eugene Ormandy gave a dramatic performance of the powerful Shostakovitch Fifth Symphony. The program was broadcast by short-wave to Russia.

The orchestra really began its season on Oct. 1 with a gala concert at the Field House of Fort Dix, N. J. The program ranged from Bach's Jesu, Joy of Man's Desiring to the Strauss Emperor Waltz. The concert was the first major symphonic one under the new Concert Division of USO.

There are few changes in the orchestra personnel. The newscomers are Irwin L. Price, trombonist; Herbert Baumel and Baruch Altman, second violin; and Warren Benfield, contrabass.

As already announced, the Orchestra Association regrets that due to the acute situation in railroad travel, fifteen to twenty concerts in the leading cities of the West and South must be cancelled.

The Philadelphia Opera Company, under the direction of Sylvan Levin and management of David Hocker, has added two new works to the repertory of opera in English—Schwanda by the Czech composer Jaromir Weinberger, and Rossini's Barber of Seville.

The Curtis Institute of Music began its 19th season on Oct. 5, under the direction of Efrem Zimbalist. The faculty includes some new names. Gregor Piatigorsky teaches cello. William Primrose has charge of all chamber music classes and teaches viola. Edith Evans Braun assumes the course in Elements of Music. During Samuel Barber's service in the Army, the course in Orchestration will be given by Gian-Carlo Menotti, in addition to the course in Dramatic Forms.

Of interest to Philadelphia music students is the free scholarship in composition offered by Luigi Carnevale, conductor of the Pennsylvania Philharmonic Orchestra.

GERTRUDE MACBURNEY.

Jacques Fray Weds Barbara Topping

Jacques Fray, pianist, and Barbara Anne Topping were married on Oct. 15 in the rectory of St. Patrick's Cathedral, New York, by the Rev. William F. King. Mr. Fray, a graduate of the Sorbonne, has been heard in solo recitals and as a member of the two-piano team of Fray and Braggiotti.

ANNE BROWN,

soprano, who opened her concert tour on Oct. 1 as soloist, before an audience of 7,000, with the Toronto Symphony Orchestra, Dr. Hans Kindler conducting, was immediately engaged for a recital there this season.

BERLIOZ

(Continued from page 5)

grouping, opposes to the great choir a small one, to the choir of Capulets that of the Montagues.

Lesson for Moderns

Toscanini, the New York Philharmonic Orchestra and the Westminster Choir with its conductor, Dr. John Finley Williamson, have added a new laurel to their record. Indeed, it was more than appropriate to the time to produce this particular work of a composer whose merits, nowadays, are sometimes discounted.

It was proper, in a world of hatred, to allow this paean to love to resound. If we see this performance in the light of present-day affairs, it is easy to understand the original significance of the work and its real meaning for the year 1942.

Alexandroff Awarded Russian Music Prize

Moscow.—The most recent winner of the Stalin Prize in music is A. Alexandroff, 59-year-old composer, whose songs have become popular with the Red Army Singing Ensemble, which he personally directed. A graduate of Moscow Conservatory, he has also composed operas, and other instrumental and vocal works.

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In the Studios

Amy Ellerman

Amy Ellerman, who has resumed teaching at her New York studio, made her first oratorio appearance of the season on Oct. 25 in Elijah at the First Presbyterian Church, New York. Pupils of Miss Ellerman are active in concert, motion pictures, radio, opera and oratorio. Mary Ann Mendoza, a finalist in the Cincinnati Opera auditions, and Carlyle Bennett are touring in Charles L. Wagner's production of La Boheme; Elizabeth Fuller appeared during the summer at the Deertrees Theatre, Harrison, Me.; Isabel Westcott has been selected to appear with the New Haven Symphony Orchestra; Mildred Richcreek was soloist with the Utica Civic Band, William Schuler, director; Harry McKnight, before entering the armed services gave a concert at St. Francis Hotel for the San Francisco Music Club.

Thirty two pupils of Miss Ellerman are holding church and synagogue solo positions in the vicinity of New York.

La Forge-Berúmen

Carlotta Franzel, young coloratura soprano, sang arias from four Mozart operas on Oct. 13 in the Nurses Home of the New York Hospital. Frank La Forge, her teacher, was at the piano. Miss Franzel will sing Micaela in Carmen Jones, the Negro version of Carmen soon to open in New York.

Walter Cassel, baritone, who has been signed by the Metropolitan Opera, is an artist-pupil of Mr. La Forge.

Emma Otero, another La Forge artist, will sing the leading role in the revival of The Firefly on Broadway next month.

At the first of two recent concerts in the La Forge-Berúmen studios, the program was given by Ellen Berg, young coloratura soprano, Luise Mayhew and Evelyn White pianists, and Mr. Cassel. The duet from Rigoletto, concluding the program, was particularly effective as sung by Miss Berg and Mr. Cassel. Miss Mayhew revealed pianistic ability and Miss White played with charm and technical proficiency. The second program was given by Betty Whitehill, promising soprano; May Lander, Nora Warnecke and Miss Franzel, coloratura sopranos; and Robbie Masterson, pianist. The young artists evidenced excellent talent and thorough training and all had to give encores. K. J.

MAX ALTGLASS,
former Metropolitan Opera tenor, has reopened his New York studios for the fall semester. Many of his artist-pupils have appeared at the Metropolitan and in opera and concert abroad.

BETSY CULP-DORNAY,
New York voice teacher, and coach of many well-known artists, has resumed her activities for the season. An original feature of her students' recitals is the "criticism card," on which listeners are invited to record their opinions about the interpretation, diction and facial expression of participants.

Stobbi-Stohner in Concerts

Alfred Stobbi-Stohner, operatic coach and accompanist, gave a program with Francis Flanagan on Oct. 5 at Fort Totten, for the USO-Camp Shows. They have been re-engaged for a concert next month in Boston. On Nov. 7 they play at the Priory School, Portsmouth, R. I.

Trapp Singers Start Tour

The Trapp Family Singers with their conductor, the family's priest, Father Franz Wasner, have started their third cross-country tour under the direction of the Metropolitan Musical Bureau. They will appear in more than 90 cities, the tour concluding in April. A series of Christmas carol programs will be given in Town Hall, New York, in December and the group also will be heard on Dec. 17 in the Hotel Waldorf-Astoria under the auspices of the Haarlem Philharmonic. For the first time, Rosemarie, 13, and Elinor, 11, will join the chorus for special concerts. Rosemarie will be heard on the soprano block flute. Program novelties include transcriptions for a cappella chorus, by Father Wasner, of several American folk songs.

Olga Eisner Pupils Win Honors

Awards and numerous engagements have been the lot recently of vocal students of Olga Eisner at the Mannes Music School, New York. Laura Castellano had a leading role in The Merry Wives of Windsor at the Berkshire Festival. She has been engaged by the New Opera Company for small roles and to understudy the principal part in the Damrosch work, The Opera Cloak. Mimi Benzell, who has been appearing at the Rainbow Room, also has been engaged by this company. Cynthia Rose received an award from the National Music League. Dorothy Shawn has been singing at Radio City Music Hall and the Center Theatre, New York.

Chavchavadze to Give N. Y. Recital

George Chavchavadze, pianist, has scheduled his Town Hall, New York, recital for Dec. 12. In addition to several Red Cross concerts and an appearance on Aug. 6 over WNYC in the Treasury Hour program, he gave a WABC concert on Sept. 1 in the Keyboard Radio Series. This season he plays again in Boston, Chicago and other cities.

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The Recalcitrant Pedal Often Fails to Sustain the Pianist

Although the correct use of the pedal is one of the most important factors in piano playing, it is also one of the most neglected matters in instruction of students, according to Ralph Leopold. The distinguished New York pianist-pedagogue pointed out that although advances have been made in piano technic, the sustaining pedal is still frequently referred to as the "loud pedal," which, he said, "causes its function to be misunderstood."

Pointing out that Anton Rubinstein has been credited with saying that the pedal "is the soul of the piano," Mr. Leopold remarked that in his experience as a teacher he has "found the grossest misconceptions regarding the employment of the sustaining pedal, with the result that even technically advanced pianists are unable to obtain the results which would be possible had they been taught full details of its use." He continued:

"A friend of mine, teaching at one of the leading conservatories, not long ago found marked on the music of a Mozart concerto a change of pedal in a measure which contained only a repeated F major chord. Asking the student the reason, he was told that her teacher had first required this, but later changed his mind. This instance could be multiplied.

Avoid Blurring the Tone

"I well remember hearing one of the great pianists play the Berceuse, by Chopin, and noted that he failed to change the pedal where the chords to be played throughout most of the composition were first the tonic and then the dominant. But, as the harmonic change took place in the middle of the measure, he evidently did not think it necessary to do so. The result was naturally a blurred, distorted sound.

"This lack of knowlege is only too often to be observed in the playing of accompanists. We frequently hear a singer doing his best to sustain an effect when, by a careless change of pedal, the necessary harmonic background has been blotted out.

When to Use the Pedal

"The suggestions to students of 'more pedal' or 'less pedal' are not sufficiently definite to be of any real use; to leave the pedal changes to his general musical feeling is disastrous.

"The student should know exactly *when* the pedal should be depressed and *when* released, as well as the reasons for definite decisions regarding its use.

"Anything less than this can not rightly be considered good piano teaching and is a denial of what the student has a right to expect to be taught."

MADAME BLANCHE ARRAL,

who celebrated her 78th birthday last month, created Laura in The Beggar Student by Milloecker at the Alhambra in Brussels in 1886, being "loaned" for the occasion from the Opera Comique of Paris.

Griffith Foundation of Newark Marks 5th Anniversary

NEWARK, N. J.—The Griffith Music Foundation, observing its fifth anniversary, under the direction of Mrs. Parker O. Griffith, founder and president, and Harry Friedgut, managing director, will again present the Master Piano Series, the Major Concert Series, the Youth Festival and extra concerts. Jeanette MacDonald has already sung at the Mosque Theatre in one of these added attractions.

The Major Concert Series begins Nov. 11 with two performances by the Ballet Theatre. Marian Anderson will appear on Dec. 9, Jascha Heifetz on Jan. 6, Vladimir Horowitz on Feb. 3, and the Primrose Quartet on March 17.

The fifth Master Piano Series, designed especially for students and teachers, and offering subscriptions at nominal rates, will be presented on five Sunday afternoons. Artur Schnabel will launch the series on Nov. 1. Robert Casadesus appears on Dec. 6, Bartlett and Robertson on Jan. 10, Rudolf Serkin on Feb. 7, and Artur Rubinstein on March 21.

The foundation has this season sponsored a War Efforts Committee, with representatives in nearly every Northern New Jersey community, which will undertake to collect musical instruments and phonographs for the men in army camps, naval bases and on merchant ships.

New York Critics Meet

The first seasonal meeting of the Music Critics' Circle of New York, took place on Oct. 26, at which plans were made for the procedure of 1942-43. It will remain substantially the same as last winter, the critics voting at the end of the season on recommendations of the best new and revived symphonic, choral, chamber music and operatic works. Olin Downes is president.

El Paso Campaigns Win Broad Success

EL PASO, TEX.—All campaigns for the music series here have gone over as well or better than in former years. The Community Concert Association campaign, held last April, reported as many members as any preceding year, with one exception. The Association has been operating ten years. The series announced for the season includes Yehudi Menuhin, Edward Kilenyi, Igor Gorin and Helen Traubel.

The El Paso Symphony Association's campaign is on now, and is reported to be ahead of the same time last season. There will be four concerts under the baton of H. Arthur Brown, unless he should be called to the service in the meantime. The assisting artists with the Symphony concerts are Percy Grainger, Margit Bokor, Isaac Stern, and Luboshutz and Nemenoff. The Ways and Means Committee of the Symphony Association will sponsor three separate concerts, the artists being Carmen Amaya, Jan Peerce and Donald Dickson.

The artists for the Music and Art Salon, sponsored by Mrs. Hallett Johnson, will be announced soon. Mrs. Johnson will also announce some special attractions later.

N. S.

Metropolitan to Present 7 Philadelphia Performances

PHILADELPHIA.—General Manager Edward Johnson of the Metropolitan Opera has announced that seven performances will be given in the Academy of Music here this season. Arrangements have been made with railroad officials for the company to travel on regular trains for the Tuesday night productions. According to Dr. Herbert J. Tily, president and Mrs. Randal Morgan, vice president of the Philadelphia Metropolitan Opera Committee, advance subscriptions are being received for the season "in good volume."

The annual festival of the Society of Ancient Instruments will take place here, Nov. 6 and 7.

S. T.

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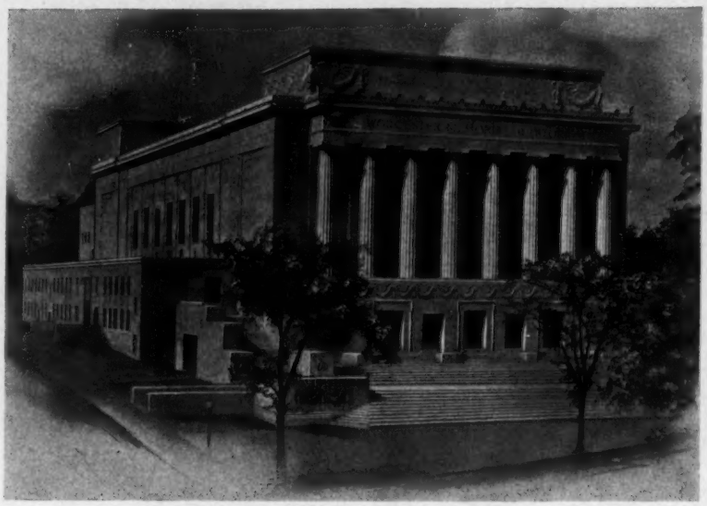
WORCESTER: *83rd Festival Draws Throng of Loyal Patrons*

ALBERT STOESSEL

WORCESTER, Mass. — A brilliant performance of Elijah, the annual Artists Night and the appearance of Percy Grainger as soloist were features of the 83d annual Worcester Festival in Memorial Auditorium here from Oct. 5 to 10 inclusive. Albert Stoessel, musical director, again conducted the programs, which this year were divided into three subscription concerts and three in an extension series.

The effect of the war was reflected in a slightly reduced chorus, particularly in the male section, and a somewhat smaller audience. Since the outbreak of the war 50 men have been absorbed either in the armed forces or defense work, while about 75 women have left, most of them going into industrial pursuits in connection with the war effort. Some of the latter, however have been replaced.

Both Mr. Stoessel and Walter Howe, who trained the choristers—the latter presided at the organ for the oratorio



THE WORCESTER AUDITORIUM

—deserve exceptional praise for the work of the chorus, particularly in Elijah, which opened the subscription series on Oct. 7. The incisive attacks, meticulous gradation and breadth of tone and above all, responsiveness to the conductor's baton were attributes of the singers' work that won merited applause.

Julius Huehn, summoned when Lansing Hatfield suffered a last moment indisposition, sang the title role with authority and impeccable diction. Lura Stover, soprano, in her Worcester debut, likewise revealed understanding of her role and sang it with dramatic instinct and rich voice. Margaret Harshaw, new contralto of the Metropolitan, and Donald Dame, tenor, proved sensitive musicians and admirable singers.

Mischa Mischakoff was concertmaster of the supporting orchestra of 53 musicians. The audience numbered some 2,200.

Polyna Stoska, soprano, of Worcester, who has appeared in opera abroad, and James Melton, new tenor of the Metropolitan, were heard by 3,000 on Artists Nights. Mozart and Wagner airs were the soprano's contributions. Mr. Melton sang Mozart, Flotow and Handel arias and several songs. Miss Stoska also assisted in Vaughan Williams' Benedicité.

Mr. Grainger played the first concerto of Tchaikovsky with virtuosity and eloquence and had to add numerous encores, including his own Country Gardens. He was heard on the last night of the festival, when Mr. Stoessel played his own arrangement of Bach's G Major Fantasy for organ. Several a cappella items were offered, and the concluding number was Beethoven's The Heavens Are Telling. The Shostakovitch First Symphony was the main orchestral number.

The special series included a program on Oct. 6 for war workers, one for the winners of festival awards and Mr. Stoessel's annual lecture-musicale for young people.

A shadow was cast over this year's programs when Arthur J. Bassett, 74, former president and conductor of the Worcester Musical Association, died after being struck by a car as he was leaving after the performance of Elijah. He had attended 58 of the festivals, had been a leading spirit in them, and is widely mourned. N. S. T.

New Choral Group to Give Bach's St. Matthew Passion

Carl Bamberger has resumed the weekly rehearsals of the New Choral Group which he founded in 1939 to perform oratorios and less known choral works. The singers again meet at the Mannes Music School where Mr. Bamberger is a member of the faculty. The first work to be studied this season is Bach's Passion According to St. Matthew, which will be performed with full orchestra and soloists.

Daughter of Coleridge-Taylor Pens Score about MacArthur

WYNDORE BUXTED, SUSSEX, ENGLAND.—England and the United States, allies in war, are united in music by means of a choral-symphonic work recently completed by Avril Coleridge-Taylor, pianist, composer and conductor, and daughter of the late eminent British composer. Inspired by a broadcast, and written for piano, chorus, boy soprano and full orchestra, this score is dedicated to the "People of the Allied Nations," and is entitled "An Historical Episode: Tribute to MacArthur of the Philippines." The premiere will be given shortly. S. N.

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